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Catalogue of George Catlin's Indian Cartoons

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CATALOGUE

DESCRIPTIVE AND INSTRUCTIVE

OF

CATLIN'S

INDIAN CARTOONS.

— ♦ —

PORTRAITS, TYPES, AND CUSTOMS.

600 PAINTINGS IN OIL,

WITH

20,000 FULL LENGTH FIGURES

ILLUSTRATING THEIR VARIOUS GAMES, RELIGIOUS CEREMONIES, AND
OTHER CUSTOMS,

AND

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OF

LASALLE'S DISCOVERIES.



6
NORTH AND SOUTH AMERICAN INDIANS.

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REMARKS.

The 600 paintings in oil enumerated in this Catalogue, containing 470 full-length portraits of Indians of the two Americas, and more than 20,000 full-length figures illustrating their various games, dances, religious ceremonies, hunting scenes, &c., were made from nature, in the Indians' countries, during the fourteen years which the author spent in the midst of the vast solitudes of those remote regions, contending with fatigues and expenses which the conviction of the approaching extinction of those races alone induced him to encounter.

It has been with that conviction, and without any assistance, Governmental or individual (but, on the contrary, discountenanced by both), that he was the first to commence a pictorial history of these people, and has devoted the best part of a long life in endeavoring to save from oblivion the types and customs of a numerous, and purely American race, decimated and driven from their countries by civilization, and who will soon be known only in history.

By the dates given throughout this catalogue, it will be seen that I was lucky enough to visit these people whilst they were, in their primitive condition—in their primitive costumes, and practicing their primitive modes—that my portraits were made, forty, thirty, and twenty years ago, when the Indians were on their own ground, and before they were put in ruffled shirts and frock coats with velvet collars; which facts should give to the paintings a peculiar interest and value.

It is to be hoped that in this encyclopædia of illustrations, representing each tribe and remnant of tribes still existing in North America, as well as thirty distinct tribes in South America, the visitors will find enough of historical interest excited by a faithful resemblance to the physiognomy and customs of these people, to compensate for what may be deficient in them as works of art.

THE AUTHOR.

NOTE.—A synopsis of the author's wanderings is given in Appendix B.

NOTE.

INDIAN NAMES.

Nothing is more embarrassing for the traveler through the Indian Countries, both of North and South America, than the difficulty of obtaining the real names of Indians, owing chiefly to the singular fact that no Indian in either country will tell his name, but leaves it for occasion or other Indians, to reveal.

The Indians have generally their family names in the idiom of their tribe, and having no Christian names, they often attach to them significations which are wrongly supposed to be their interpretations. A great proportion of Indian names (like Jones, Bailey, Roberts, &c., in English) admit of no translation. In these cases, the interpreters give their family names, joining to them the qualifications for which the individuals are celebrated—as Oon-disch-ta (the Salmon Spearer), Oon-disch-ta (the Tiger Killer); as we would say, Jones (the Shoemaker), Jones (the Butcher), &c.

And yet another difficulty still more embarrassing, that most Indians of celebrity have half a dozen or more of names, which they use according to caprice or circumstances.

THE AUTHOR.

INDIAN PORTRAITS.

. *Cartoon No. 1.*

Kónza.*

- a.— Sho-me-kós-se (*The Wolf*); head chief of the tribe, dressed in a rich costume of skins; on his Buffalo robe is curiously painted a Buffalo chase, and in his hand he holds a handsome pipe.
- b.— { Wa-hón-ga-shee (*No Fool*).
- c.— { Chesh-oo-hóng-ha (*The Man of Good Sense*).
- d.— { Meach-o-shín-gaw (*The Little White Bear*); three distinguished warriors of the Konza tribe, dressed and painted for war; their heads shaved and ornamented with red crests, made of the hair of deer's tails, dyed red, and horse hair; the uniform mode of the warriors of that tribe.
- e.— Din-dée (——); wife and child of the Chief.

The remnant of a numerous and warlike tribe, decimated by rum and whiskey and the small pox, on the Kansas river west of Missouri. Painted in 1831.

Cart. No. 2.

Iowá.

- a.— Notch-e-níng-a (*No Heart*); Chief of the tribe, called, also, the "White Cloud." A celebrated warrior, carrying his shield and lance; and his necklace made of the claws of the grizzly bear.
- b.— Mu-hú-she-kaw (*The White Cloud*); oldest son of the Chief, and heir apparent.
- c.— Pa-ta-cóo-chee (*The Shooting Cedar*).

A small tribe at present, on the eastern bank of the Missouri, much reduced by small pox and whiskey. 1832.

* The *acute* is used to denote the accent.

*Cart. No. 3.***Iroquois.**

- a.*— Not-a-wáy (——); one of the chiefs of the tribe, celebrated as a warrior.
- b.*— Tchee-a-ká-chee (——); an Iroquois woman, curiously wrapped in her blanket.
- c.*— Nox-tó-ye (——); a young warrior, grasping his bow and arrows under his robe.

The remnant of a numerous and warlike tribe, residing at present in Upper Canada. 1831.

*Cart. No. 4.***Winnebágo.**

- a.*— Náw-Kaw (*Wood*); an aged man, Chief of the tribe, armed with his war club; said to be celebrated for his eloquence.
- b.*— Wa-chee-hás-ka (*He who puts all out of doors*); a celebrated warrior, carrying, attached to his arms, rattlesnakes' skins.
- c.*— { Wa-kon-cháš-kaw (*He who comes on the thunder*).
- d.*— { Hoo-wá-ne-kaw (*The Little Elk*).
- (Two warriors, armed with their war clubs.)

A tribe formerly numerous and warlike, but decimated by small pox and whiskey; western shore of Lake Michigan. 1831.

*Cart. No. 5.***Sioux.** (Dahcóta.)

- a.*— Ee-ah-sá-pa (*The Black Rock*); head war chief of the tribe, richly dressed; his head dress of war eagle's quills and ermine extending to the ground, surmounted by horns, symbols of authority; his robe is painted, his leggings fringed with scalp locks, and in his hand his lance and "medicine bag."
- b.*— Wy-loo-táh-ee-tchah-ta-má-nee (*The Little Red Thing that touches the ground in marching*), (a little red tassel attached to the lower extremity of her father's head dress); an unmarried woman, daughter of the war chief, in a pretty skin dress.
- c.*— Eeh-lóo-ta (——); a Sioux woman, wife of the war chief. 1832.

Cart. No. 6.

Sioux.

- a.— Wa-nah-de-túnk-a (*The Black Dog*); chief of a band, on the St. Peters River.
- b.— (———), (*Red Wing*); chief of a band, a celebrated warrior, upper Mississippi.
- c.— Toh-to-wa-kón-da-pee (*The Blue Medicine*); a celebrated doctor and medicine [or mystery] man holding his drum and mysterious rattle in his hands.
- d.— Wée-ne (———); a Sioux woman, wife and child of the chief, a boy of four years, yet at the breast; an occurrence not unfrequent amongst the North American Indians. 1832.

Cart No. 7.

Sioux.

- a.— { Mah-tó-chee-ga (*The Little Bear*).
- b.— { Shón-ka (*The Dog*).
- c.— { Tah-teck-a-da-háir (*The Steep Wind*); three distinguished warriors of the Sioux tribe [upper Missouri], dressed and painted for war. These three warriors all lost their lives in a private quarrel growing out of the painting of their portraits. For the details of this tragic event see "Catlin's Life amongst the Indians." (Appleton.) 1832.

Cart. No. 8.

Sioux.

- a.— Wán-e-ton (———); chief of the Susseton band; his head dress of eagle's quills descends to the ground.
- b.— Un-ca-tó-a (*The Inner Bark*); a warrior of the Susseton band, armed and equipped for war.
- c.— Neé-ne (*The Trembling Sound*); the daughter of the chief, in a pretty skin dress. 1832.

Cart. No. 9.

Sioux.

- a.— Ha-wón-je-ta (*The One Horn*); head chief of the Sioux tribe [of 35,000, in 1832], dressed in a costume of skins, ornamented with a profusion of porcupine quills embroidery, and fringes of scalp locks.

The Sioux tribe contained 40 bands, and each band had its chief, subordinate to the "One Horn."

- b.— Tchon-dée (*Tobacco*); second chief of the Sioux tribe, celebrated for his war exploits.
- c.— Toh-ky-e-to (*The Stone with Horns*); great counsellor to the chief, and *medicine man*, his body and limbs curiously tattooed.
- d.— Tchon-su-móns-ka (*the Sandbar*); wife of the chief, with her infant [pappoose], in its prettily ornamented crib, or cradle. 1832.

Cart. No. 10.

Ojibbeway.

- a.— Gitch-e-gáv-ga-osh (*The Point that Remains Forever*); chief of a band; an aged man, holding his pipe, his hair is white with age, a rare occurrence amongst the North American Indians.
- b. { On-dáig (*The Crow*).
- c. { I-an-be-wá-dick (*The Male Caribou*).
- d. { Cáh-be-múb-be (*He who Sits Everywhere*); three young warriors seated in council with the chief.

A numerous tribe, southeast and west of Lake Superior. 1884.

Cart. No. 11.

Ojibbeway.

- a. { Ka-bés-kunk (*He who Travels Everywhere*).
- b. { O-ta-wá (*The Ottoway*); two young warriors, in war dress, with their pipes and weapons in hand.
- c.— Ju-a-kíss-gaw (——); an Ojibbeway woman, wife of Ka-bes-kunk, with her infant in its cradle, painted at the fall of St. Anthony. 1834.

Cart. No. 12.

Ojibbeway.

- a.— Sha-có-pay (*The Six*), (the killer of six men); head chief of the tribe, in a costume of skins, ornamented with a profusion of porcupine quill embroidery, and scalp locks.
- b.— (——).
- c.— (——).
- d.— (——); three young boys, sons of the chief, amusing themselves with their bows and arrows.

The wildest band of the Ojibbeways, living west of Lake Superior, on the sources of Red River of the North.

*Cart. No. 13.***Saukie.**

- a.*— Ah-móu-a (*The Whale*); a distinguished warrior, armed with his shield, war club, and lance.
- b.*— Wa-quóth-e-qua (*The Buck's Wife*); wife of the warrior.
- c.*— Me-sów-wahk (*The Deer's Hair*); a young boy, 12 years old, the son of Kee-o-kuk, chief of the tribe.

A small tribe, residing in Iowa and Illinois. 1834.

*Cart. No. 14.***Saukie.**

- a.*— Muk-a-tá-mish-o-ká-kaik (*The Black Hawk*); war chief of the tribe, made celebrated by the "Black Hawk war" which he got up and waged on the United States frontier in 1831 and 1832.
- b.*— { Na-se-ús-kuk (*The Whirling Thunder*).
- c.*— { Wa-saw-me-saw (*The Roaring Thunder*); the two sons of Black Hawk, distinguished warriors, and taken prisoners with him at the close of the war.
- d.*— { Pam-a-hó (*The Swimmer*).
- e.*— { Na-pópe (*Soup*).
- f.*— { Wa-pe-kée-suck (*The White Cloud*), (called also "the Prophet"); Three warriors made prisoners with the Black Hawk. The chief and his five warriors were painted during their imprisonment in Jefferson Barracks with cannon balls attached to their ankles. 1831.

*Cart. No. 15.***Saukie.**

- a.*— Kee-o-kúk (*The Running Fox*); head chief of the tribe, holding his mace (symbol of authority), and his tomahawk ornamented with a scalp.
- b.*— Pash-e-pa-hó (*The Little Stabbing Chief*); an aged chief of great celebrity, armed with his lance, his shield, and his pipe.
- c.*— Nah-wée-re-coo (—); a Saukie woman, the wife of Kee-o-kuk; her dress of civilized manufacture, ornamented with ribbons and brass buttons. 1834.

*Cart. No. 16.***Saukie.**

- a.*— Kee-o-kúk (*The Running Fox*); mounted on a fine horse purchased on the frontier for \$300. 1834.

*Cart. No. 17.***Menómonie.**

- a.*— Mah-kée-me-teuv (*The Grizzly Bear*); chief of the tribe, holding his war club in one hand and a handsome pipe in the other.
- b.*— Chee-me-náh-na-quet (*The Big Cloud*); son of the chief and heir presumptive, with his war club on his arm.
- c.*— Me-chéet-e-neuh (*The Wounded Bear's Shoulder*); a Menomonie woman, wife of the chief. 1831.

*Cart. No. 18.***Menómonie.**

- a.*— Coo-coo-coo (*The Owl*); an aged chief, 105 years old.
- b.*— { Chesh-ko-tong.
- c.*— { Wáh-chees; two young beaux of the tribe.

The remains of a numerous and warlike tribe, decimated by whiskey and the small-pox. Western coast of Lake Michigan. 1830.

*Cart. No. 19.***Ottóe.**

- a.*— Raw-no-wáy-wásh-kra (*The Loose Pipe Stem*); second chief of the tribe, in a splendid dress; his head dress of eagles' quills.
- b.*— Wa-ro-née-saw (*The Surrounders*); head chief of the tribe: his tunic the entire skin of a grizzly bear, and the pipe in his hand a calumet.
- c.*— Rún-ne (——); an Ottoo woman, wife of the chief.

The small remnant of a numerous tribe on the western shores of the Missouri, reduced by whiskey and small-pox. 1833.

*Cart. No. 20.***Omáha.**

- a.*— { Nóm-ba-mon-ye (*The Double Walker*).
- b.*— { Óm-pa-tón-ga (*The Big Elk*).
- c.*— { Man-sha-qui-ta (*The Little Soldier*); three Omaha warriors, dressed and equipped for war, with shields, bows, quivers, and war clubs.

The small remnant of a numerous tribe on the western banks of the Missouri, decimated by whiskey and small-pox. 1833.

*Cart. No. 21.***Omáha.**

- a.*— Ky-hó-ga-wa-shú-shee (*The Brave Chief*); head chief of the tribe, richly dressed.

- b.— Me-sów-won (——); an Omaha woman, wife of the chief, in a handsome skin dress.
- c.— Sháw-da-mon-ne (*There he goes*); a warrior, in war costume, smoking a pipe tomahawk. 1833.

Cart. No. 22.

Pawnee.

- a.— Shón-ka-ky-hée-ga (*The Horse Chief*); a celebrated chief of the Pawnees of the Platte.
- b.— Haw-chée-ke-súg-ga (*The Killer of Osages*); an aged chief of the Missouries, remnants of the powerful tribe of Missourians, now merged with the Pawnees.
- c.— (——); wife of the chief. 1833.

Cart. No. 23.

Pawnee.

- a.— { La-dóo-ke-a (*The Buffalo Bull*).
- b.— { Lóo-ra-wée-re-coo (*The Bird that Goes to War*).
- c.— { Ah-sha-la-cóots-a (*The Mole in the Forehead*). Three celebrated warriors of the Platte, in war costumes and equipments.
- d.— La-loóch (——); a Pawnee woman, wife of the "Buffalo Bull." 1833.

Cart. No. 24.

Pawnee.

- a.— Lee-sháw-loo-lá-le-hóo (*The Big Elk*); second chief of the tribe, in a rich costume; his headdress of war-eagle's quills, and a handsome pipe in his hand.
- b.— L'har-re-tar-rúsche (*The Ill-natured Man*); a celebrated warrior, with his pipe-tomahawk in his hand.
- c.— Lo-lock-to-hóo-la (*The Big Chief*); a distinguished warrior in war costume.

A powerful and warlike tribe on the North Fork of the river Platte, although one-half of the tribe were destroyed by small-pox in 1828. 1833.

Cart. No. 25.

Crow (Belántsea).

- a.— Ba-da-ah-chón-du (*He who Outjumps Every One*); second chief of the tribe, in a rich costume, his headdress of eagle's quills, and he carries his shield, quiver and lance.

- b.*— Eeh-hée-a-dúhks-chee-a (*He who Ties his Hair Before*); chief of a band, in full costume, his natural hair reaching to the ground.
- c.*— Bi-éets-e-cure (*The Very Sweet Man*); a warrior of distinction. 1832.

Cart. No. 26.

Crow.

- a.*— Ba-da-ah-chón-du (*He who Outjumps Every One*); showing the back of his handsome dress, his robe ornamented with ermine, and paintings of his many battles.
- b.*— Ings-tó-a (*Always Good*); wife of the chief.
- c.*— Ha-chón-ko-ta (——); a Crow warrior in war costume. 1832.

The tribe of Crows is one of the most beautiful and best organized, and most friendly of the American tribes; numerous and warlike; residing on the Yellowstone River.

Cart. No. 27.

Crow.

- a.*— Pa-ris-ka-róo-pa (*The Two Crows*); head chief of the tribe, in a splendid costume; his long hair descends to the ground, and his headdress the entire skin of a war eagle.
- b.*— Pa-ris-ka-róo-pa (*The Younger*); "wise man," and counsellor of the chief.
- c.*— Cháh-ee-chopes (*The Four Wolves*); a chief distinguished, of the tribe.
- d.*— Duhk-gíts-o-óh-see (*The Red Bear*); a celebrated warrior.
- e.*— Ho-ra-tó-a (——); a famous warrior.
- f.*— Oo-je-en-áh-a (*The Woman who Lives in the Bear's Den*); wife of the chief. 1832.

Cart. No. 28.

Crow.

Ba-da-ah-chón-du (*He who Outjumps All*); a Crow chief, on horseback, showing his rich costume and the trappings of his horse, and his six scalps, attached to his bridle reins; his natural hair, eight feet and two inches in length, floating in the air, and his headdress and that of his horse, of war eagle's quills. 1832.

*Cart. No. 29.***Crow.**

- a.— (———); a secondary chief, in a robe ornamented with a figure of the sun.
- b.— Steen-vér-re (*He who Reasons*); a warrior in a costume richly ornamented with porcupine quill embroidery.
- c.— (———); a Crow woman, wife of the warrior. 1855.

*Cart. No. 30.***Mandán.**

- a.— Mah-to-tóh-pa (*The Four Bears*); the war chief of the Mandans, a chief of great celebrity; his costume ornamented with ermine and scalp locks, and his head-dress of eagle quills and ermine, descending to the ground, is surmounted with horns, symbols of his authority (like an Israelitish custom?).
- b.— Mý-neek-e-súnk-te-ca (*The Mink*); the favorite wife of Mahtotohpa, exhibiting the robe of the chief, with all his battles painted on it. 1832.

*Cart. No. 31.***Mandán.**

- a.— { Seehk-hée-de (*The Mouse-colored Feather*).
- b.— { Ūn-ka-ka-hón-she-kaw (*The Long Finger-nails*).
- c.— { Mah-táhp-ta-ha (*He who Rushes through the Middle*).
Three young warriors, painted and equipped for war; their long hair falling over their shoulders and backs, filled at intervals with red ochre and glue—a mode peculiar to the Mandans. 1832.

*Cart. No. 32.***Mandán.**

- a.— San-ja-káh-kó-ka (*The Deceiving Wolf*). A celebrated warrior of the tribe.
- b.— (———).
- c.— (———).
- d.— (———). Three warriors, their names not known.
- e.— (———). A Mandan girl, sister of one of the warriors. 1832.

*Cart. No. 33.***Mandán.**

- a.— Ha-na-táh-nu-máuk (*The Wolf Chief*). Head civil chief of the tribe.
- b.— Hó-ra-hó-na (———); wife and child of the chief.

The Mandans, to the number of 2,000, inhabited the Western shore of the Missouri, 1,800 miles above St. Louis, and were nearly all destroyed by small pox the second year after they were visited by the author. 1832.

*Cart. No. 34.***Minatarrée.**

- a.— Eehk-tóhk-pá-she-pée-shaw (*The Black Moccasin*); head chief of the tribe; 105 years old when painted. He is seated in his wigwam, smoking a handsome pipe, surrounded by his family.

The Minatarrées are a small tribe, living in one village, on the Knife River, a few miles above the Mandans, and speaking the Crow language. 1832.

*Cart. No. 35.***Minatarrée.**

- a.— Eé-ah-chín-che-a (*The Red Thunder*); son of the Black Moccasin, and heir apparent to the office of chief; dressed and painted for war.
- b.— (——) (*The Catfish*); a beau, in a beautiful dress.
- c.— Seet-sée-be-a (*The Mid Day Sun*); an unmarried girl, in a very pretty dress of mountain sheep skins, and holding her fan, made of the tail of a war eagle. 1832.

*Cart. No. 36.***Riccarrée.**

- a.— Stán-au-pat (*The Bloody Hand*); head chief of the tribe, dressed in a superb costume of skins, embroidered with porcupine quills, and fringed with scalp locks.
- b.— Ka-béck-a (*The Twin*); wife of the chief.

The Riccarrées are a small tribe, living all in one village, on the west bank of the Missouri, 200 miles below the Mandans. 1832.

*Cart. No. 37.***Riccarrée.**

- a.— { Pa-too-cá-ra (*He Who Strikes*).
- b.— { Kut-sá-ra (*The Red Dish*); two warriors in war dress
- c.— Pshán-sháw (*The Sweet Scented Grass*); an unmarried girl, in a pretty dress of mountain sheep skins. 1832.

*Cart. No. 38.***Blackfoot.**

- a.— { In-ne-ó-cose (*The Buffalo's Child*).
- b.— { Mix-ke-móte-skin-na (*The Iron Horn*); two warriors of distinction, richly dressed, one of whom holds his lance and medicine bag in his hand.
- c.— Ah-kay-e-péx-ea (*The Woman Who Strikes*); a Blackfoot woman, wife of one of the warriors. 1832.

*Cart. No. 39.***Blackfoot.**

- a.— Stu-mik-ó-suks (*The Buffalo's Back Fat*); chief of the Piégan band of Blackfeet, holding a handsome pipe, and in a costume of the richest kind.
- b.— Eeh-nís-kim (*The Crystal Stone*); a Blackfoot woman, wife of the chief.
- c.— Wún-nes-tow (*The White Buffalo*); a great medicine man, and counselor of the chief. 1832.

*Cart. No. 40.***Blackfoot.**

- a.— Peh-tó pe-kiss (*The Eagle Ribs*); the war chief of the tribe, in a rich costume of skins, and holding two medicine bags—his own and another taken from an enemy killed in battle.
- b.— Kay-on-sá-qua (*The Blue Bead*); a Blackfoot woman, wife of the chief.
- c.— Pe-no-máh-kan (*He who runs up the Hill*); a distinguished warrior; his headdress formed of raven's quills.

The Blackfoot, numbering 60,000, is the most numerous and the most powerful tribe in America, residing in the Rocky Mountains, and mostly in British Territory. 1832.

*Cart. No. 41.***Blackfoot.**

- a.— Stats-óo-ven (*The Great Archer*); chief of a band, in a handsome robe, and smoking a long pipe.
- b.— Bee-ó-nas-ás-sa (*The Bear Killer*); a celebrated hunter.
- c.— (———); a warrior, seated on the ground, and wearing a handsome Crow Robe. 1855.

*Cart. No. 42.***Camánchee.**

- a.— Ta-wáh-que-na (*The Mountain of Rocks*); one of the principal chiefs of the tribe, very corpulent, a thing exceedingly rare amongst the North American Indians.
- b.— Hiss-oo-sán-ches (———); one of the most celebrated warriors of the tribe, armed and equipped for war.
- c.— Háтч-ee (———); a Camanchee woman, wife of the war chief. 1836.

*Cart. No. 43.***Camánchee.**

- a.*— Ee-sha-kó-nee (*The Bow and Quiver*); head chief of the tribe.
- b.*— { Há-nee (*The Beaver*).
- c.*— { Is-sa-wá-tam-ma (*The Wolf Tied with Hair*).
- d.*— { Ish-a-ró-ye (*He who Carries a Wolf*). Three distinguished warriors, and favorites of the chief. 1836.

*Cart. No. 44.***Camánchee.**

- a.*— A group of Camanchee children, the family and wigwam of the chief.

The Camanchee, numbering 30,000, is one of the most warlike and powerful tribes in America, living on the western frontier of Texas. 1836.

*Cart. No. 45.***Pawneepect.**

- a.*— Wee-tár-ra-shá-ro (———); head chief of the tribe, an aged and celebrated man.
- b.*— Sky-se-ró-ka (———); the leading warrior of the tribe.
- c.* { Shée-de-a (*Wild Sage*).
- d.* { Kah-kéet-se (*The Thighs*); two daughters of the chief.

A small tribe, living on the sources of the Red River, in Western Texas. 1836.

*Cart. No. 46.***Wée-co.**

- a.*— Úsh-e-kits (*He who Fights with a Feather*); head chief of the tribe.
- b.*— Uh-tó-a (———); a Weeco woman, wife of the chief.
- c.*— Kots-a-tó-a (———); a distinguished warrior.

A small tribe, near the sources of Red River, Western Texas. 1836.

*Cart. No. 47.***Piánkeshaw.**

- a.*— Men-són-se-a (*The Left Hand*); a celebrated warrior.
- b.*— Leé-a (———); wife of the above warrior.
- c.*— Nee-a-có-mo (*To Fix with his Foot*).

A small remnant of a tribe in Illinois. 1830.

*Cart. No. 48.***Cheyénne.**

- a.*— Ne-hee-o-wóo-tis (*The Wolf on the Hill*); a chief of a band, and distinguished.
- b.*— Lóots-a (——); a Cheyenne woman, wife of the chief.
- c.*— He-wán-e-tax (——); an orator and medicine man. 1833.

*Cart. No. 49.***Cheyénne.**

- a.*— Who-na-sów-on (——); a celebrated warrior, with shield and quiver slung.
- b.*— (——); a celebrated warrior, carrying his bow and quiver.
- c.*— A warrior armed with his lance, shield and quiver.

A small but warlike tribe, on the sources of the Yellowstone River. 1833.

*Cart. No. 50.***Káskáskia.**

- a.*— Kee-món-saw (*The Little Chief*); chief of the tribe, now reduced to three persons, the chief, his aged mother, and his little son.
- b.*— (——); the mother of the chief.
- c.*— (——); the little son of the chief.

This tribe, formerly numerous and warlike, inhabited the western shores of the Mississippi. 1831.

*Cart. No. 51.***Oságe (Wasásie).**

- a.*— Tchong-tas-sáb-be (*The Black Dog*); the war chief of the tribe, six and a half feet high, and corpulent at the same time, and blind in his left eye, holding a handsome pipe in one hand, and a tomahawk ornamented with a scalp, in the other.
- b.*— { Tál-lee (——).
- c.*— { Ko-ha-túnk-a (*The Big Crow*); two of the most celebrated warriors of the tribe, equipped for war. 1836.

*Cart. No. 52.***Oságe.**

- a.*— Cler-mónt (——); head chief of the tribe, armed with his war club.

b.— Wa-chée-te (——); an Osage woman, wife and child of the chief.

c.— { Mun-ne-pús-kee (*He who Fears Nothing*).

d.— { Nah-cóm-e-sah (*The Man of the Bed*); two young warriors, armed and equipped for war.

A numerous and warlike tribe, on the River Arkansas. 1836.

Cart. No. 53.

Séneca.

a.— ——— (“*Red Jacket*”); chief of the tribe, the most celebrated Indian of the American frontier during the last half century. He was celebrated as the chief of the “Six Nations.” (See Stone’s “*Life of Red Jacket*.”)

b.— { ——— (*The Good Hunter*).

c.— { ——— (*The Hard Hickory*). Two warriors, favorites of the chief.

The Seneca was formerly a powerful and warlike tribe, in the State of New York, near the falls of Niagara, now reduced to four or five hundred. 1831.

Cart. No. 54.

Púncah.

a.— Hongs-káy-de (*The Great Chief*); son and heir apparent of the chief. This young man of eighteen years made himself celebrated and “great medicine” by marrying four wives at the same instant. The author was present at the ceremony. (See Catlin’s “*Life Among the Indians*.”—Appleton.)

b.— Hee-lá-de (*The Clear Fountain*); mother of Hongskayde, and wife of the chief.

c.— Mong-shóng-shaw (*The Bending Willow*); one of the four wives of Hongskayde; probably, like the others, between the age of twelve and fourteen years. 1832.

Cart. No. 55.

Púncah.

a.— Shoo-de-gá-cha (*Smoke*); head chief of the tribe, wrapped in his buffalo robe, and surrounded by his family.

A small tribe on the western shore of the Upper Missouri. 1832.

Cart. No. 56.

Ottowá.

- a.*— Waps-e-pée-dic (*The Great Orator*); chief of a band, picturesquely wrapped in his blanket.
- b.*— Hóo-la (——); an Ottawa woman, wife of the chief, ornamented with beads and brass buttons.
- c.*— On-ka-hú-ga (——); a warrior.

A small tribe in Upper Canada. 1831.

Cart. No. 57.

Mohígan.

- a.*— Ee-tów-o-kaum (*Both Sides of the River*); chief of the tribe, civilized, holding his prayer-book in one hand and his cane in the other.
- b.*— Wain-náw-kon (*The Dish*); called also "John Quinney," now a missionary in the tribe.

This tribe, formerly numerous, and now almost destroyed by disease and dissipation, live in the western part of New York. 1830.

Cart. No. 58.

Peória.

- a.*— Pa-me-ców-e-tah (*The Man who Tracks*); this amiable and handsome young man was said to be chief of the tribe, and an advocate of temperance.
- b.*— Kee-mo-rá-nia (——); a young man, curiously dressed and painted, and holding his looking-glass in his hand.
- c.*— Kél-ly (——); a Peoria woman, wife of the chief.

A small remnant of a numerous tribe, State of Illinois. 1831.

Cart. No. 59.

Ojíbbeway.

Portraits of nine Indians from Upper Canada, who visited London in 1845, in charge of Mr. Rankin, a Canadian.

- a.*— Ah-quee-we-záints (*The Boy Chief*).
- b.*— Pat-ó-a-quat-o-wée-be (*The Driving Cloud*).
- c.*— Wee-nish-ka-wée-be (*The Flying Gull*).
- d.*— Sá-mah (*Tobacco*).

- e.*— Gish-e-gósh-e-gee (*The Moonlight Night*).
- f.*— Not-éen-a-akm (*The Strong Wind*); an interpreter.
- g.*— Wós-se-ab-e-neu-ka (*An Ojibbeway Woman*).
- h.*— Nish-nab-e-qua (———); a young woman.
- i.*— Ne-bét-ne-qua (———); a young girl.

This troupe was brought to London for Exhibition. 1845.

Cart. No. 60.

Iowá.

Portraits of 14 Indians who visited Paris and London in 1845, in charge of Mr. Melody, of Missouri.

- a.*— Mu-hú-she-kaw (*The White Cloud*); a chief.
- b.*— Néu-mon-ye (*The Walking Rain*); a war chief.
- c.*— See-nón-ty-a (*The Blister Feet*); a medicine man.
- d.*— Wásh-ke mon-ye (*The Fast Dancer*).
- e.*— Shón-ta-y-ée-ga (*The Little Wolf*); a warrior.
- f.*— No-ho-mún-ye (*He who Gives no Attention*).
- g.*— Wa-ton-ye (*The Foremost Man*).
- h.*— Wa-tá-wee-búck a-nah (*Commanding General*); a boy.

FEMALES.

- i.*— Ru-ton-ye-wée-me (*The Strutting Pigeon*).
- j.*— Ru-ton-wée-me (*Pigeon on the Wing*).
- k.*— O-ke-wée-me (*Female Bear that walks on the back of another*).
- l.*— Koon-za-ya-me (*Female War Eagle*).
- m.*— Ta-pa-tá-me (*Wisdom*); a girl.
- n.*— Corsair; (a pappoose).

The Iowa is at present but a small tribe of 1400, living on the lower Missouri, 1845.

Cart. No. 61.

Ojibbeway.

Portraits of eleven Ojibbeway Indians from Upper Canada, brought to London and Paris by a Canadian, in 1845.

- a.*— Maún-gua-daus (*A Great Hero*); a chief.
- b.*— Sáy-sáy-gon (*The Hail Storm*).
- c.*— Kee-che-ús-sin (*The Strong Rock*); a warrior.

- a.*— Músh-ee-mong (*King of the Loons*).
e.— Aú-nim-muk-kwa-uim (*The Tempest Bird*).
f.— A-wun-ne-wá-be (*The Bird of Thunder*).
g.— Wa-búd-dick (*The Elk*).
h.— Ud-je-jok (*The Pelican*); a young boy.
i.— Noo-din-noo-kay (*The Furious Storm*); a boy.
j.— Min-nis-sin-noo (*The Brave Warrior*); a boy.
k.— Uh-wús-sig-gee-zigh-góoh-kway (*The Woman of the Upper World*).
 (———); pappoose. 1845.

Cart. No. 62.

Onéida.

- a.*— Wá-sas (*Bread*); chief of the tribe.
b.— Lúte-lúte (———); a young woman, sister of the chief.
c.— Cú-sick (———); a civilized Indian, and a Baptist missionary in the tribe, when painted.

The remains of a numerous and powerful tribe, in the western part of New York. In 1840, 400 of this tribe passed into Canada, purchasing there a tract of land and, becoming agriculturists, are said to be increasing. 1831.

Cart. No. 63.

Délaware.

- a.*— Bod-a-sín (———); a celebrated chief.
b.— Non-on-dáy-gon (———); a warrior of distinction.
c.— Ah-wee (———); a Delaware woman, wife of the chief.

The small remnant of a once numerous and warlike tribe many times removed, and now west of the Mississippi. 1831.

Cart. No. 64.

Creek, (*Muscogee*).

- a.*— Stee-cha-có-me-co (*The Great King*); called also "Ben Perryman," one of the chiefs of the tribe.
b.— Hól-te-mál-te-téz-te-néek-e (———); called also Sam Perryman, brother of the chief.
c.— (———); a Creek woman, wife of the chief.

A numerous tribe (21,000), semi-civilized, which President Jackson removed from Georgia to the upper Arkansas. 1836.

Cart. No. 65.

Choctaw.

- a.— Mo-sho-la-túb-be (*He who puts out and kills*); chief of the tribe.
- b.— Ha-choo-túck-ne (*The Snapping Turtle*); a young man, half caste, and educated.

A numerous tribe (15,000), removed from Georgia to upper Arkansas by President Jackson. 1836.

Cart. No. 66.

Wée-ah.

- a.— Go-to-kow-páh-a (*He who stands by himself*); a young warrior, armed with his tomahawk.
- b.— Wa-pón-je-a (*The Swan*); a warrior.
- c.— Swa-nee (———); a Weeah woman.

A small remnant of a tribe, living in the State of Michigan. 1834.

Cart. No. 67.

Seminólee.

- a. { Ee-mát-la (*King Phillip*).
- b. { Ye-hów-lo-gee (*The Cloud*).
- c. { Co-ee-há-jó (———).
- d. { Lá-shee (*The Licker*); four celebrated warriors of the Seminolees, made prisoners with Osceola.
- e.— Wónt-now (———); a Seminolee woman, wife of one of the warriors.
- f.— Os-ce-ó-la (*The Black Drink*); a young boy, nephew of the chief, Osceola.

These portraits were painted at Fort Moultrie, whilst they were prisoners of war. 1838.

Cart. No. 68.

Seminólee.

- a.— Os-ce-ó-la (*The Black Drink*); a celebrated warrior, half caste, who took the lead in the Seminolee war.
- b.— { ———.
- c.— { ———; two Seminolee women, wives of Osceola.
- d.— Mick-e-nó-pa (———); head chief of the Seminolees.

- e.— How-e-dá-hee (——); a Seminolee woman, wife of the chief.

A tribe of 8,000, lately removed from Florida to the Upper Arkansaw, after a destructive war with the United States Government for several years. 1838.

Cart. No. 69.

Kiowá.

- a.— Teh-tóot-sa (——); chief of the tribe; a man much distinguished in his tribe.
 b.— Bon-són-je (*New Fire*); a celebrated warrior.
 c.— (——); a young woman and boy [brother and sister].

A small tribe, living on the sources of the Red River, Western Texas. 1836.

Cart. No. 70.

Kiowá.

- a.— Bóld-ner (——); a Kiowa chief, in a rich costume, ornamented with scalp locks and porcupine quills embroidery, and armed with his war club, his shield, and bow.
 b.— Wins-ko-tó-ro (——); a warrior, carrying his shield and quiver, beautifully dressed.
 c.— Link-wístch (——); a warrior, holding his war club.
 d.— Lóo-ne (——); wife of the chief. 1836.

Cart. No. 71.

Cherokée.

- a.— Jol-lée (——); chief of a band, a half caste, and civilized.
 b.— Túch-ee (——); chief of a band [called "Dutch,"] one of the most celebrated of the frontier Indians of the United States.

A tribe of 22,000, civilized and agricultural, transported by President Jackson from Georgia to the Upper Arkansaw. 1836.

Cart. No. 72.

Kickapóo.

- a.— Kee-án-ne-kuk (*The Foremost Man*); [called the "Kickapoo Prophet,"] at his wish he was painted in the attitude of preaching.

b.—Ah-tón-we-tuk (*The Cook Turkey*); an aged chief, repeating his prayer, carved on a maple baton by the Prophet.

c.— Ah-to-wót-o-mie (——); a Kickapoo woman, wife of the “Prophet,” reading her prayer from the baton.

A small remnant of a tribe living in Illinois, destroyed by whiskey and small-pox. 1831.

Cart. No. 73.

Potowótomie.

a.— On-sáw-kie (*The Sac*); a young man, repeating his prayer from the maple baton, introduced into this tribe by the Kickapoo Prophet.

b.— Na-pów-sa (*The Bear traveling in the night*); one of the chiefs of the tribe.

c.— Kée-se (——); a Potowotomie woman, reading her prayer from the maple baton.

The small remnant of a tribe in Illinois. 1831.

Cart. No. 74.

Shawáno.

a.— Lay-law-she-káw (*He who goes up the river*); an aged chief, having the rims of his ears separated and elongated.

b.— Káy-te-qua (*The Female Eagle*); a young girl, daughter of the chief.

c.— Pa-te-cóo-saw (*The Straight Man*); a celebrated hunter.

d.— Ten-squa-tá-way (*The Open Door*); the celebrated “Shawnee Prophet,” brother of Tecumseh; he is blind in his right eye, and represented with his “sacred string of beans” in one hand and his “miraculous fire” in the other.

The remains of a once numerous and powerful tribe, many times removed, and now living west of the Mississippi. 1831.

Cart. No. 75.

Assinneboíne.

a.— Wi-jún-jun (*The Pigeon's Egg Head*); a distinguished warrior, and oldest son of the chief.

b.— Chin-cha-pée (*The Fire Bug that creeps*); [the Glow-worm]; the wife of Wijunjon, holding in her hand the baton used by the women of that tribe to dig the "pomme blanche," a sort of wild turnip, growing in the prairies.

c.— (——); the children of Wijunjon.

A tribe of 8,000, living on the sources of the Red River of the North. 1832.

Cart. No. 76.

K'nistenéux.

a.— Eeh-tow-ées-ka-zeet (*He who has eyes behind him*); called "Bras-Casse" (*The Broken arm*); a distinguished warrior, in a superb costume, who had fought most of his battles, and killed six of his enemies, with his left hand.

b.— Tse-móunt (*A Great Wonder*); a boy, son of the warrior.

c.— Kee-wét (*The Cup*); wife and child of the warrior.

A wild and warlike tribe of 8,000, living principally in British Territory and near the Rocky Mountains. 1832.

Cart. No. 77.

Arapahó.

a.— Ha-nís-krah' (*He sees through the fog*); one of the chiefs, chief of a band, wearing a robe made of the skin of a grizzly bear.

b.— Hóo (——); an Arapaho woman, wife of the chief.

c.— Too-jen-úx-ta (*The Great Jumper*); a celebrated warrior and hunter.

A small, but warlike tribe, south of the sources of the Platte. 1834.

Cart. No. 78.

Arapahó.

a.— Ben-ó-ven (——); a distinguished warrior, armed with his lance and quiver, and wearing a necklace made of grizzly bear's claws.

b.— Hooxt-ó-ven (——); a celebrated warrior, equipped for war.

- c.— (——); an Arapaho woman, the mother of the two warriors. 1836.

Cart. No. 79.

Mic-Mac.

- a.— Muk-e-wis-kag (*The Great Talker*); a famous salmon spearer, armed with his rifle.
 b.— (——); a Mic-Mac woman, the wife of the "Great Talker."
 c.— Wil-na-wil-ta (——); a warrior,

Remains of a numerous tribe in Lower Canada. Semi-civilized. 1831.

Cart. No. 80.

Tus-ka-ró-ra.

- a.— Roohts-túb-be (——); a warrior.
 b.— Nu-gee-o-hants-a (——); a warrior.
 c.— Fín-nee (——); a Tuskarora woman.

The small remnant of a numerous and warlike tribe. 1830.

Cart. No. 81.

Navahó.

- a.— Tchóngs-tee (——); a warrior.
 b.— Na-qua-sáb-be (*He fears no one*).
 c.— Hoocht-a (——); a Navaho woman.

A small tribe in New Mexico, friendly and civilizing. 1836.

Cart. No. 82.

Ball Players.

- a.— Tul-lock-chísh-ko (*He who drinks the juice of the stone*); the most celebrated ball player of the Choctaws.
 b.— Wee-chush-ta-dóo-ta (*The Very Red Man*); the most celebrated player of the Sioux.
 c.— Ah-nó-je-nahge (*He who stands on both sides*) the most celebrated ball player of the Ojibbeways.

These three young men were each designated by the chiefs as the most celebrated players of their tribes. They are in their ball costumes, and with their rackets in hand. 1834-6.

*Cart. No. 83.***Assineboine.**

- a.*— Wi-jún-jon (*The Pigeon's Egg Head*); an Assineboine chief, on his way to Washington, invited by President Jackson, in 1832.
- b.*— Wi-jún-jon (*The Pigeon's Egg Head*); on his return to the Upper Missouri, in 1833. These portraits were both painted in St. Louis, on his way to Washington, and on his return, in the costumes here represented, showing the effects of one year of civilizing in the city of Washington.

*Cart. No. 84.***Apáchee.**

- a.*— Bel-as-o-qua-na (——); called the "Spanish Spur"—chief of a band, celebrated for his battles with the Mexicans.
- b.* { Nic-wár-ra (*The Horse Catcher*).
- c.* { Nah-quat-se-o (——).
- d.* { Hú-tah (——); three warriors armed and equipped for war. 1855.

*Cart. No. 85.***Apáchee.**

- a.*— Quo-th-e-qua-ra (——); chief of a band, armed with bow and quiver.
- b.*— Mine-sín-ne (——); a celebrated warrior, carrying his shield, quiver and lance.
- c.* { ——.
- d.* { ——; two warriors, names not known.

*Cart. No. 86.***Apáchee.**

- a.*— Chin-hool-hool-a (——); a celebrated Apachee of the Ghila, wearing a handsome robe, with his battles painted on it.
- b.*— Chash-ka (——); a warrior, armed with his lance.
- c.*— Til-dee (——); an Apachee woman.

The Apachees are a numerous and warlike tribe, numbering 30,000, and reside on the Rio Ghila, and in New Mexico, east of the Rocky Mountains. 1855.

Cart. No. 87. **Shoshónee** (Snake).

- a.*— Yau-nau-shau-pix (——); a celebrated warrior, wearing a handsome Crow robe, taken from a Crow chief killed in battle.
- b.*— { Nau-en-sau-pic (——).
- c.*— { On-da-wout (——); two young warriors, celebrated for their exploits.

The Shoshonee is a tribe of 12,000, west of the Rocky Mountains. 1855.

Cart. No. 88. **Shoshónee.**

- a.*— { Oon-jes-sie (——).
- b.*— { Tis-sim-un-ye (——).
- c.*— { Wat-e-goes-bil (——); three handsome warriors, armed and equipped for war. 1855.

Cart. No. 89. **Flathead.**

- a.*— Hoogst-áh-a (——); chief of a band, wrapped in his blanket.
- b.*— Lée-le (——); a Flathead woman, wife of the chief, with her infant in its crib [or cradle] undergoing the process of flattening the head.
- c.*— (——); a Flathead boy, taking salmon with his harpoon arrows.

A numerous tribe, inhabiting the lower Columbia and Vancouver's Island.

Cart. No. 90. **Flathéad.**

- a.*— Ya-táx-ta-coo (——); a celebrated warrior.
- b.*— Yún-ne-yún-ne (——); a young boy, with his salmon bow and harpoon arrows.
- c.*— Lás-tee (——); a Flathead woman, with her infant undergoing the process of flattening the head. 1855.

Cart. No. 91. **Flathéad.**

- a.*— (——); the chief of a band, at the Dalles.

- b.— { ———.
 c.— { ———; two Flathead women, wives of the chief, selling salmon.
 d.— (———); a young boy, son of the chief.

Cart. No. 92.

Nezpércé.

- a.— { Hee-ólks-te-kin (*The Rabbit Skin Leggings*).
 b.— { H'co-a-h'co-a-h'coates-min (*No horns on his head*); two young warriors, in Blackfoot dresses, given to them by Sublette, a fur-trader.
 c.— Hee-dóghts-e-ats (———); a boy of 14 years.

A band of the great Flathead tribe, though they do not flatten the head. 1855.

Cart. No. 93.

Náyas.

- a.— Wuhxt (———); the chief of a band, with his ears elongated and ornamented with large blocks of wood.
 b.— (———); a Nayas woman, wife of the chief.
 c.— (———); a young man, holding a handsome paddle: his under lip supports an oval block of wood.

A numerous tribe on Queen Charlotte's Island and on the mainland facing it.

Cart. No. 94.

Náyas.

- a.— Tsa-hau-míxen (———); said to be a secondary chief.
 b.— Kíb-be (*The Night Bird*); a Nayas woman, the young wife of the chief, wearing in her under lip an oval block of wood, two and a half inches in length. 1855.

Cart. No. 95.

Náyas.

- a.— Eeh-zep-ta-sáy-a (———); an aged man, said to be a chief.
 b.— Wý-en-wý-en-ne (———); grandchild of the chief, with the block of wood in her under lip.
 c.— (———); a Nayas boy. 1855.

*Cart. No. 96.***Hyda.**

- a.*— { *Stu-bén-sal-la* (*The Good Natured Man*).
b.— { *Líps-líps-ketch* (——); two young men, equipped for fishing.

A small tribe on the Pacific Coast, between Vancouver and Queen Charlotte's. 1855.

*Cart. No. 97.***Chinóok.**

- a.*— { *Haunts-crash* (——).
b.— { *O-sil-le* (*The Swimming Stone*).
c.— { *Blats-quiver* (——); three young men, in a group.

A small tribe, a band of the Flatheads, at the mouth of the Columbia River. 1855.

*Cart. No. 98.***Klah-o-quaht.**

- a.*— *Loon-dógst* (——); one of the chiefs of the tribe; a celebrated and dignified man.
b.— *Chín-nee* (——); a Klahoquaht woman, wife of the chief.
c.— (——); a son of the chief, his head flattened.

A small tribe, a band of the Flatheads, on the west coast of Vancouver's Island. 1855.

*Cart. No. 99.***Klátsoo.**

- a.*— *Thule-chér-re* (——); a handsome young man, holding his paddle.
b.— (——); a warrior, with his bow and arrows.
c.— (——); a Klatsop woman, wife of one of the warriors.

A small tribe, forming one of the bands of the Flatheads.

*Cart. No. 100.***Wál-lawál-la.**

- a.*— (——); one of the chiefs, secondary, a distinguished man.
b.— (——); a warrior, armed with his bow and arrows.
c.— (——); a Wallawalla woman, wife of the chief.

A small band of the Flathead tribe, north of Columbia River.

Cart. No. 101.

Yñ-tah.

- a.— ——— (*The Man who Thinks*); a medicine man and orator, celebrated.
- b.— Yes-tó-ma (*He guards the Pass*); a warrior, armed and equipped for war.

A warlike tribe of 5,000, living south and west of the Great Salt Lake. 1855.

Cart. No. 102.

Stone.

- a.— Séé-de-guts (———); a warrior, his shield on his arm, and bow in hand.
- b.— { ———; a stone woman, wife of the warrior.
- c.— { ———; a young boy.

A small tribe in British Territory.

Cart. No. 103.

Cópper.

- a.— Wun-nes-tó-ye-when (———); a chief, armed with his shield and bow.
- b.— (———); a Copper woman, wife of the chief.

A small tribe in British Territory. 1855.

Cart. No. 104.

Spókan.

- a.— Sims-tów-el (———); said to be a chief, in a handsome dress, carrying his shield and bow.
- b.— Jím-jím-tén-ne (———); a celebrated warrior, with shield and lance.
- c.— (———); a celebrated warrior, with his little boy.

A small tribe in British Territory.

Cart. No. 105.

Athapásca.

- a.— Ve-hóots-áh-a (*The Sleepy Eyes*); chief of a band, his headdress of bear's skin, and his necklace of grizzly bears' claws.
- b.— Kol-o-wós-ka (———); a warrior, armed and equipped for war.

- c.— Ohkst (——); an Athapasca woman, wife of the chief.

A small tribe, inhabiting British and Russian Territories. 1855.

Cart. No. 106.

Dogrib.

- a.— Gux-tchá-when (——); a secondary chief, wearing a collar of grizzly bears' claws.
- b.— { ——.
- c.— { ——; two young men, names not known.
- d.— { ——; child of the chief.

A small tribe, living in British and Russian possessions.

Cart. No. 107.

Selish.

- a.— U-ná-sits (*He who complains*); a warrior who had taken five scalps.
- b.— Oó-na (——); a young man, wearing a tunic made of the skin of a grizzly bear.
- c.— Sée-cha (——); wife of the warrior.

A small band of the Flathead tribe, on the coast of the Pacific, British Columbia. 1855.

Cart. No. 108.

Chippewyan.

- a.— Gua-be-méd-gwin-ne (——); a celebrated warrior and hunter.
- b.— Nín-jee (*The Unknown*); a warrior, equipped for war.
- c.— Há-te-qua (*The Eagle's Mother*); a Chippewyan woman.

A numerous and warlike tribe, living north of the K'nisteneux, in British possessions. 1855.

Cart. No. 109.

Esquimaux.

- a.— Mole-hule-be-áu-be (*The Rising Sun*).
- b.— Pet-ti-áu-be (*The Black Day*).
- c.— (——); an Esquimaux woman.

A numerous tribe, coast of Labrador. 1855.

*Cart. No. 110.***Alacútian.**

- a.*— Whélts-bel-le (*The Snow Walker*); a secondary chief, living near Liska.
- b.*— Séals-cher-re (——); a celebrated warrior and hunter, armed and equipped for war.
- c.*— (——); a young warrior.

A small tribe, on the Alacutian Islands.

*Cart. No. 111.***Navahó.**

- a.*— Bran-dín-ye (*The Hard Breather*); said to be a chief.
- b.*— { ——.
- c.*— { ——; two young warriors, armed and equipped for war.

A small and friendly tribe of New Mexico. 1836.

*Cart. No. 112.***Cochímtee.**

- a.*— Shán-to (——); said to be chief of a band, his head-dress formed of a cotton shawl, and his robe a red blanket.
- b.*— Cha-níth-co (——); a distinguished warrior, resting on his bow, and his splendid hair falling over his back.
- c.*— Mél-mél (——); a Cochimtee woman, wife of the chief.

A small tribe of Mexico, south of the Ghila. 1855.

*Cart. No. 113.***Moháve.**

- a.*— Dunt-se-ó-ho (——); one of the chiefs of the tribe, handsomely dressed.
- b.*— ——; (*The Strong Runner*); a celebrated warrior, in war costume.
- c.*— Mingst (——); a Mohave woman, wife of the warrior.

A small tribe of Mexico, south of the Rio Ghila.

*Cart. No. 114.***Yúma.**

- a.*— (———); a secondary chief, armed with his war club.
b.— Jeéms-fér-re (———); a young warrior, with shield and lance.
c.— (———); a young girl, daughter of the chief.

A very small tribe, semi-civilized, south of the Ghila. 1855.

*Cart. No. 115.***Yu-máy-a.**

- a.*— (———); a celebrated warrior, armed and equipped for war.
b.— (———); a warrior in war costume.
c.— (———); a celebrated orator and medicine man.

A small tribe of Mexico, north and south of the Rio Ghila.

*Cart. No. 116.***Máya.**

- a.*— Ma-há-ta-níse (———); a medicine man and orator.
b.— Chóox (———); a hunter, armed with his bow and arrows.
c.— (———); a Maya woman, wife of the hunter.

Remains of the once numerous tribe of Mayas of Yucatan. These Indians are supposed by some writers to have been the builders of the stupendous edifices now in ruins in Yucatan. 1855.

Cart. No. 117.

WA-NÁH-DE-TÚNK-A (*The Black Dog*); war chief of a band of Sioux, living on the St. Peter's river.

Cart. No. 118.

TUCH-EE (———); a celebrated war chief of the Cherokees.

Cart. No. 119.

SEE-NÓN-TY-A (*The Feet Blisterer*); a celebrated medicine man of the Ioways.

Cart. No. 120.

MU-HÚ-SHE-KAW (*The White Cloud*); head chief of the Ioways.

Cart. No. 121.

PAM-A-HÓ (*The Swimmer*); a great warrior of the Saukies.

Cart. No. 122.

EEH-HEE-A-DUHKS-CHEE-A (*He Who Ties His Hair Before*); chief of the Crow tribe.

Cart. No. 123.

EE-AH-SÁ-PA (*The Black Rock*); the war chief of the Sioux.

Cart. No. 124.

DOXT-Ó-HO (——); a Cheyenne warrior.

Cart. No. 125.

KA-BES-KUNK (*He Who Travels Everywhere*); an Ojibbeway chief.

Indian Manners and Customs.

Cart. No. 126.

AN OJIBBEWAY VILLAGE, of skin tents.—The western portion of this tribe build their tents, like the Sioux, with buffalo skins curiously painted and ornamented.

Cart. No. 127.

VILLAGE OJIBBEWAY.—Near the fall of St. Anthony, constructed of bark. Their canoes, built of the same material, are brought from the river and placed by the side of their wigwams for protection.

Cart. No. 128.

A LITTLE SIOUX VILLAGE.—The tents constructed of skins; the hunters are bringing in buffalo meat, which the women are drying, whilst they are dressing buffalo robes.

Cart. No. 129.

MANDAN VILLAGE (*A Bird's Eye View*).—The wigwams, covered with earth, are from 40 to 60 feet in diameter, and often contain from 30 to 40 persons. The village is protected on one side by the precipitous bank of the Missouri river, and on the other by palisades, and is 1,800 miles above St. Louis.

Cart. No. 130.

MANDAN VILLAGE (*A Distant View*).—Near by it is seen the American Fur Company's trading fort.

Cart. No. 131.

MANDAN VILLAGE.—View of the Missouri above the village, whilst the women and children are bathing—their daily amusement during the summer season.

Cart. No. 132.

INTERIOR OF A MANDAN WIGWAM.—The chief is smoking his pipe whilst he is surrounded by his family.

Cart. No. 133.

THE AUTHOR FEASTED in the wigwam of Mah-to-toh-pa, the war chief of the Mandans; dining on a roast rib of buffalo and pemican. The chief, by the polite custom of the country, never eats with his invited guest, but sits by him, waiting upon him, and cleaning and charging the pipe for a sociable smoke after the feast is over.

Cart. No. 134.

MANDAN VILLAGE.—A back view, showing their cemetery. The dead of the Mandans are enveloped in a number of buffalo skins tightly bandaged with rawhide thongs, and placed on slight scaffolds, where they remain until the scaffolds fall, when the bones of the heads are placed in circles on the ground, where the women, relatives of the dead, daily bring dishes of meat and place by the side of them.

Cart. No. 135.

RICCAREE VILLAGE.—200 miles below the Mandans, on the same bank of the Missouri; their wigwams built in the same manner as those of the Mandans, and protected by a stockade, in the same way.

Cart. No. 136.

MINATARREE VILLAGE.—7 miles above the Mandans, on the bank of the Knife River, and the wigwams, like those of the Mandans, covered with earth. The author and his two men, crossing the Knife River in a skin canoe, are followed by bathing women, who are begging for beads and other presents.

Cart. No. 137.

CAMANOCHEE VILLAGE.—On the Red River, in Texas, formed of 1,200 skin tents, curiously painted and embroidered.

Cart. No. 138.

SHAM FIGHT OF THE CAMANOCHEES.—Ordered by the chief of a small village, to show to the author the mode of combat by his warriors.

Cart. No. 139.

CHEYENNE VILLAGE.—Formed of skin tents, like those of the Sioux.

Cart. No. 140.

PAUNEEPICT VILLAGE.—On the Red river, in western Texas. The wigwams are constructed with poles fixed in the ground, and covered with long prairie grass, resembling, in the distance, straw bee hives; vast fields of corn and melons encompassed the village.

Cart. No. 141.

BUFFALOES (bulls and cows) grazing in the prairie.

Cart. No. 142.

WILD HORSES at play in the prairies of the Platte.

Cart. No. 143.

CATCHING WILD HORSES with the lasso.—Pawnee Indians.

Cart. No. 144.

BUFFALO CHASE.—The Indian, having captured a wild horse, uses it for the support of his family.

Cart. No. 145.

BUFFALO CHASE.—A numerous group of Sioux Indians, with bows and lances, are pursuing a herd of buffaloes.

Cart. No. 146.

BUFFALO CHASE (with accidents).—This scene, which was witnessed by the author, shows that the fretted buffaloes often turn upon their assailants and give them furious battle.

Cart. No. 147.

BUFFALO CHASE (in the snow drifts).—The Ojibbeway Indians pursuing the herds on snow shoes.

Cart. No. 148.

BUFFALO CHASE.—The author and a Sioux Indian, hidden under wolf skin masks, approaching a herd of buffaloes.

Cart. No. 149.

BUFFALO CHASE.—The author and his Indian companion attacking the herd.

Cart. No. 150.

APPROACHING BUFFALOES.—By the author and his two companions, in a ravine, whilst descending the Missouri, in 1832.

Cart. No. 151.

AN INTERRUPTED BREAKFAST (on the bank of the Missouri).
—The author and his two companions.

Cart. No. 152.

A BUFFALO WALLOW.—In hot weather, in marshy ground, the leader of a herd opens a hole in the ground with his horns, into which the water flows. Into this he plunges, and whirling his huge carcass about in it, like a "pig in the mire," drills it to a large size, and, having cooled himself, and walked out covered with mud, the rest of the herd go through in the same manner, leaving a huge circular pool, into which vegetable matter eventually fills, and throwing up a rank growth of grass, produces what have been called "Fairy Circles."

Cart. No. 153.

BUFFALO CHASE.—It is here seen that the buffalo chase becomes very dangerous when the calves are young, the male at that time always in attendance for their protection.

Cart. No. 154.

BULLS FIGHTING.—During the season of rut, the battles of these animals are continued and terrible.

Cart. No. 155.

GRIZZLY BEARS.—K'nisteneux Indians attacking two grizzly bears, near the mouth of the Yellowstone river, in 1832. One of these huge animals was killed, and its skin is now in the author's collections.

Cart. No. 156.

AMUSING DANCE (by the Saukie Indians).—This dance is often given before strangers for their amusement, and with the view of obtaining presents.

Cart. No. 157.

AMUSING DANCE (by the Sioux).—Improperly called the "Beggar's Dance," though evidently offered to strangers with the expectation of obtaining presents.

Cart. No. 158.

SLAVES' DANCE (*Saukie*).—The Society of "Slaves," always existing in this tribe, is composed of eight or ten young men of the first families, who volunteer to be slaves to the chief, to protect him, and to perform all that he commands. They associate for a certain number of years, after which they are exempt, for the remainder of their lives, from all slavish or menial duties, both in war or in times of peace. They elect one of their number for their master, who orders the dance and other services.

Cart. No. 159.

PIPE DANCE (*Assinneboin*).—A peculiar and amusing recreation of that tribe.

Cart. No. 160.

DANCE TO THE MEDICINE BAG OF THE BRAVE (*Saukie*).—On the return of a victorious war party, they perform this dance and brandish their scalps, in front of the wigwam of one of the party who has been killed in battle. The widow of the deceased warrior erects, on a green bush, his medicine bag, and sits underneath it and cries, whilst the warriors dance and sing, and recite the brave deeds of his life, and throw presents to the widow, exclaiming in presence of the whole village, that they will protect and support her while she lives. (What barbarity!)

Cart. No. 161.

EAGLE DANCE (*Choctaw*).—An annual ceremony in honor to the war eagle. Each dancer carries a fan, made of the eagle's tail, and ornaments his head with an eagle's quill.

Cart. No. 162.

DANCE TO THE BERDASH (*Saukie*).—A dance peculiar to that tribe, given annually to the "Berdash," a singular

personage clothed in woman's attire, for reasons not permitted to be explained here. The dancers partake of a feast after the dance.

Cart. No. 163.

SIoux WARRIORS RECONNOITERING an Ojibbeway village, on the shore of Lake Calhoun.

Cart. No. 164.

CHIEFS' DANCE.—This dance was given in compliment to the author, by the venerable chiefs of a Sioux village, who had ceased dancing for many years.

Cart. No. 165.

BEAR DANCE (*K'nisteneux*).—The "Bear Society," formed of young men who assemble in the village and dance and sing to the "Bear Spirit," for the safety and success of the hunters who start in pursuit of a lurking Grizzly Bear. When the hunters return successful, the society demand of the hunter a grand feast, and the feast being prepared, this grotesque dance is given.

Cart. No. 166.

SCALP DANCE (*Sioux*).—This dance is performed on fifteen successive nights by a war party returning from battle with scalps; it is danced only by those who have brought scalps, and these trophies are elevated by young girls who occupy the center of the dance. By this exciting exhibition in presence of the whole village, the exploits of their warriors, who have no newspapers or records, are efficiently published and recorded.

Cart. No. 167.

DISCOVERY DANCE (*Saukie*).—This is one of the most curious and picturesque dances to be seen, and is given without music—strictly a pantomime. Spies are seen, dancing out and announcing, by signals, the pretended approach of enemies or buffaloes.

Cart. No. 168.

GREEN CORN DANCE (*Minatarrees*).—When the maize arrives at full growth, the first gathered is offered to the Great Spirit. The warriors dance around the first kettleful whilst it is boiling, and, when done, it is burned to cinders, as an offering to the Great Spirit. Another kettleful is then boiled, on which the dancers feast, and, after that, the whole tribe join in the grand festival of "*Green Corn*."

Cart. No. 169.

SNOW SHOE DANCE (*Ojibbeway*).—This picturesque dance is given by the hunters, with songs of thanks to the Great Spirit, when the first snow of winter falls, which is to improve their hunting.

Cart. No. 170.

DOG DANCE (*Sioux*).—A singular custom peculiar to the Sioux tribe. For this a dog is killed, and the heart being taken out, it is cut into hanging bits, suspended from a stake. To enter the dance, each dancer makes his boast that in this way he has swallowed a bit of the heart of an enemy killed in battle. No one denying it, he dances up to the stake, and, biting off a piece of the heart and swallowing it, he enters the dance.

Cart. No. 171.

BUFFALO DANCE (*Mandan*).—When the buffaloes disappear, and the Mandans have fears of starvation, the medicine men of the tribe order the commencement of this singular dance, to "make the buffaloes come," in which it has never been known to fail, for once being commenced, it is not allowed to stop, either night or day, until buffalo herds are discovered by the hunters in the vicinity of the village.

Cart. No. 172.

PAWNEE WARRIOR SACRIFICING his favorite horse to the Great Spirit; Tappage Pawnee village, 1832. This singular scene transpired in presence of the whole village, and, during the same day, this young man sacrificed, in the same manner, seventeen horses, for some offense to the Great Spirit, of the nature of which no one but himself and the Great Spirit were ever cognizant.

(Authority, Maj. Sanford, then Indian Agent for the Upper Missouri.)

Cart. No. 173.

GAME OF TOHUNGKEE (*Mandan*).—An exciting and gambling game of the Mandans.

Cart. No. 174.

GAME OF THE ARROW (*Mandan*).—A very exciting game of the young men of the Mandan tribe, in which the strife is to decide who can get the greatest number of ar-

rows, from the same bow, flying in the air at the same time. Each player pays an entrance fee, and in some instances they have been known to get ten arrows up before the first thrown gets to the ground. The stakes go to him who counts the greatest number in the air at the same time.

Cart. No. 175.

BALL-PLAY DANCE (*Choctaw*).—This singular dance is performed at intervals during the night previous to the ball-play, by the players, who are, during the night, in their ball-play dress. Each party dances around their respective byes, and the wives of the players, who have their goods at stake, dance between their ranks.

Cart. No. 176.

BALL-PLAY (*Choctaw*).—The author was present when 300 young men were engaged in this exciting play. For this play, which is the favorite play of most of the tribes, the feet are naked, and the figure also, with the exception of a cincture, to which is appended a tail, of white horse hair, with one party, and of quills and feathers, with the other party. This desperate game lasted from sunrise in the morning until near sundown, without halting more than for a minute or two at a time.

Cart. No. 177.

BALL-PLAY OF THE WOMEN (*Sioux*).—The author witnessed this exciting strife at Prairie du Chien, in 1834, when the Sioux had assembled to receive their annuity from the government. The chiefs, after having received their annuities and annual presents, arranged a great quantity of calicoes, ribbons, and other presents on a frame erected for the purpose, and for which the women, divided into two parties, played, to the great amusement of the men, who were enjoying their bottles of whiskey.

Cart. No. 178.

ARCHERY OF THE APACHEES.—In crossing the mountains from St. Diego to Santa Fé, in 1855, the author witnessed this exciting scene. Excellency in archery with mounted Indians consists in the rapidity with which the arrows can be put upon the string and got off, and the accuracy of aim, whilst their horses are at full speed—for in this way their enemies and their game are killed.

Cart. No. 179.

HORSE-RACING (*Minatarrees*).—Horse-racing is a favorite amusement with most of the tribes, and is much the same as racing in the civilized world.

Cart. No. 180.

AN INDIAN COUNCIL.—While an Indian speaks in council, the rest are seated with their heads lowered, and no one is allowed to rise or to speak. (How barbarous!)

Cart. No. 181.

AN INDIAN TREATY (*Sioux and Saukies*).—All the American tribes, at the end of a war, regulate their affairs by a treaty. The chiefs and warriors of the two tribes are seated in two semi-circles facing each other, with their respective calumets resting on little crotches, ready to be smoked when the treaty stipulations are agreed upon; then they are in turn carried and held to each chief and each warrior, who draws one whiff through the "sacred stem," as the mode of solemnizing the treaty, equivalent to "signing a treaty."

Cart. No. 182.

A FOOT WAR PARTY IN COUNCIL (*Mandan*).—Met by the author whilst descending the Missouri river, in 1832, in a canoe.

Cart. No. 183.

VAPOUR BATH (*Minatarree*).—Most of the Indian tribes practice vapour bathing, both for various indispositions and as matter of luxury. The patient sits in a crouching position in his willow basket, whilst water is thrown upon heated stones placed underneath him, and, in the highest state of perspiration, plunges head foremost into the river, at all seasons of the year.

Cart. No. 184.

AN INDIAN DOCTOR (*Medicine Man*) of the Mandans, endeavoring to cure his dying patient by charms—dancing and singing over him, and shaking his medicine rattles, whilst the relatives and friends of the patient are crying and howling, with their hands over their mouths, endeavoring to assist the sorcerer in his incantations. For this dernier effort, the doctor has his patient taken out of his wigwam, and placed in the open air, on the ground.

Cart. No. 185.

A BLACKFOOT DOCTOR, in his mystery dress, endeavoring to cure his dying patient by hocus-pocus and incantations. The author was witness to this scene in the American Fur Company's fort, at the mouth of the Yellow Stone, in 1832.

Cart. No. 186.

RAIN MAKING (*Mandan*).—The author witnessed this singular and burlesque ceremony in the Mandan village, in 1832. From excessive drought, the women begin to cry; their maize and vines are withering up, when the doctors order the young men to commence this ceremony, of summoning the clouds and commanding it to rain, and they always succeed, for the ceremony never ceases, night or day, until rain begins to fall.

Cart. No. 187.

"LOOKING AT THE SUN."—This Indian, desiring to obtain the enviable title of "*Medicine*," or Doctor, undertakes in presence of the whole village, to look at the sun from its rising until it goes down, suspended as seen in the illustration, without changing his position. If he succeeds, he is regarded by the whole tribe as great "*Medicine*" (Mystery); but if he faints and falls, he is hissed by the multitude, and never can pretend to "*Medicine*" afterwards.

This scene was witnessed by the author in the great Sioux village, on the Missouri, in 1832, and a perfect success was attended with unbounded applause.

Cart. No. 188.

"SMOKING THE SHIELD" (*Camanchee*).—When a young Camanchee aspires to the title of Warrior, it is necessary to have a shield. For this, which is made of the buffalo's hide, it is necessary to kill the animal himself; and this done, he invites the warriors, who all assemble to witness the smoking of his shield. They dance around it whilst it is being smoked (or "roasted"), to ensure its hardness, and its proof against arrows and other weapons. This done, he can go on war parties, and not before.

Cart. No. 189.

A DOG FEAST (*Sioux*).—This feast was offered by the Sioux chiefs of the Upper Missouri, in 1832, to Mr. Sanford (the Indian agent), Pierre Choteau, K. Mc-

Kenzie, and the author. The greatest pledge of respect and friendship which the Indians can give to strangers in their country is given in the "Dog Feast," in which the flesh of their favorite dogs must necessarily be served.

Cart. No. 190.

COLONEL DODGE, in command of a regiment of dragoons, approaching a war party of Camanchees, in Western Texas, in 1836. The author was present at the interview, and made his sketch from nature.

Cart. No. 191.

THE AUTHOR PAINTING the portrait of Mah-to-toh-pa, the war chief of the Mandans, in 1832.

Cart. No. 192.

GATHERING WILD RICE, on the Fox river, Wisconsin, by the Winnebago Indians.

Cart. No. 193.

SIoux MOVING.—Their tents, folded and packed upon the tent poles, are transported by the horses and dogs.

Cart. No. 194.

CAMANCHEES MOVING.—Their village of skin tents being moved, with all their goods and chattels, and a dog fight in its midst.

Cart. No. 195.

A CHEYENNE WARRIOR, resting and baiting his horse.

Cart. No. 196.

CAMANCHEE HORSEMANSHIP.—Warriors showing their mode of dropping upon the sides of their horses, protected from their enemies' weapons in time of war.

Cart. No. 197.

A LONG SPEECH.—It is a custom amongst all the American Indians, in council, to remain seated while an orator speaks. A conceited medicine man of the Ioways took this humorous mode of describing a long speech that he once made :—"Most unfortunately for the eleven Ioway chiefs seated in council, the moment I began to speak, it began to snow."

Cart. No. 198.

AN ASSINNEBOIN LUNCH interrupted by the approach of fire in the prairie.

Cart. No. 199.

PRIMITIVE SAILING, by the Winnebago Indians, upper Mississippi.

Cart. No. 200.

CATCHING WHITE FISH (Ojibbeway Indians), in the rapids of the Sault St. Marie outlet of Lake Superior.

Cart. No. 201.

FORT PIERRE.—A trading post of the American Fur Company, at the mouth of Little Missouri, upper Missouri.

Cart. No. 202.

PRAIRIE DOG VILLAGE.—A species of marmot, bearing no resemblance to dogs, excepting in their barking.

Cart. No. 203.

THE AUTHOR'S BIVOUAC, on the prairie of the Platte.

Cart. No. 204.

A BROTHER'S SCALP.—A war chief of the Cheyennes invites a Sioux warrior to his village to see the scalp of his (the warrior's) brother, killed in single combat. After examining and recognizing the scalp, the Sioux warrior is invited out of the tent, where the wife of the chief is painting the battle on the chief's robe.

The author was present at this singular interview in 1834.

Cart. No. 205.

SMOKING HORSES.—The Saukies and Foxes, neighboring tribes, observe a singular custom between them, which they call "smoking horses." When a certain number of Saukies are anxious to join a war party, and have no horses for the expedition, they go to the Fox village, and seating themselves in a circle on the prairie, and near the village, commence smoking. The object of their visit being understood by the Foxes, an equal number of young men, resolving to give their horses, mount them, and with long whips in their hands, gallop about the smoking group, until one by one they select the one to whom they decide to present their horse, and passing by him at full speed, lash him over the naked shoulders, and coming around and passing him again while he is yet smoking. If the blood is trickling down from his shoulders, the rider dismounts, and placing the bridle of his horse in his

hand, says to him, "You poor beggar, I give you the best horse in the Fox village—but recollect, you are my man—you have my mark on your back." When all the horses are presented, and the begging party are mounted by the same process, they return home and join the war excursion.

Cart. No. 206.

FORT UNION.—The American Fur Company's trading post, at the mouth of the Yellow Stone river, 2,000 miles above St. Louis. Blackfoot and K'nisteneux Indians encamped around it, in 1832.

Cart. No. 207.

MAKING FLINT ARROW-HEADS (Apachees).—The boulders of flint are broken by a sort of hammer of hornstone, fixed in a withe. The flakes, which will serve as the basis for arrow-heads, are passed to two other operators who work them into the forms required by chopping on the palm of the hand, whilst a choir of young females chant in time with their own song and the blows of their hammers.

Cart. No. 208.

FAC-SIMILE OF A SIOUX ROBE.—Curiously painted and ornamented with porcupine quills stitched on.

Cart. No. 209.

FAC-SIMILE OF AN OMAHA ROBE.—Handsomely painted and garnished with porcupine quill embroidery.

Cart. No. 210.

FAC-SIMILE OF A CHEYENNE ROBE.—The designs representing the attack and defence of a Cheyenne village.

Cart. No. 211.

FAC-SIMILE OF A MANDAN ROBE.—Ornamented with a figure of the sun painted on it.

Cart. No. 212.

FAC-SIMILE OF A SIOUX ROBE, representing combats. The vigor and action with which these figures are drawn show a native talent for art, which deserved to be encouraged.

The reader is reminded that the figures on these robes are exactly reduced by a perfect camera, from the robes in my collection.

Cart. No. 213.

FAC-SIMILE OF AN ASSINNEBOIN ROBE.—Representing a great calumet and the battles fought by its possessor.

Cart. No. 214.

FAC-SIMILE OF A PAWNEE DOCTOR'S ROBE, with fantastic professional designs upon it.

Cart. No. 215.

FAC-SIMILE OF A PAWNEE DOCTOR'S ROBE.—The possessor of the robe giving liberty to his favorite horse, whilst he is followed in procession by other doctors.

Cart. No. 216.

FAC-SIMILE OF THE ROBE OF MOHTOTOHPA, the war chief of the Mandans. The fourteen successful battles of this famous warrior painted on it.

Cart. No. 217.

FAC-SIMILE OF AN OMAHA ROBE.—Given to the author by the Indian artist who made it. The subject is the history of a transaction to which the Indian was an eye-witness a few months before.

Cart. No. 218.

FAC-SIMILE OF THE FOUR MEN'S ROBE.—Belonging to a famous chief called "The Four Men," and showing all his battles.

Cart. No. 219.

FAC-SIMILE OF AN OJIBBEWAY ROBE.—Representing a collection of Indian totems, (signatures).

Cart. No. 220.

COLLECTION OF PIPES.—Showing the progress in their fabrication and ornamentation since the first pipes made of stalactites to the present day.

Cart. No. 221.

COLLECTION OF PIPES, ancient and modern, in various kinds of stone.

Cart. No. 222.

SUPERB PIPE BOWLS OF THE SIOUX AND PAWNEES, carved in the red pipe stone.

Cart. No. 223.

PIPE BOWLS OF THE PAWNEES, in red pipe stone.

Cart. No. 224.

CALUMETS SIOUX (*Pipes of Peace*).

Cart. No. 225.

PIPE STEMS, SIOUX, richly ornamented with porcupine quills.

Cart. No. 226.

PIPE STEMS, SIOUX, OJIBBEWAYS, and Pawnees.

Cart. No. 227.

PIPE STEMS, CHEYENNE.

Cart. No. 228.

SPLENDID PIPE, OF "BLACK MOCASIN," chief of the Minnatarees.

Cart. No. 229.

PIPES OF THE SIOUX AND PAWNEES, carved in red pipe stone.

Cart. No. 230.

MANDAN PIPES, the bowls in burnt clay.

Cart. No. 231.

NAYAS PIPES, the forms bizarre, carved in pot stone.

Cart. No. 232.

BLACK HAWK AND THE PROPHET, demanding of Keeokuk, warriors to assist in the Black Hawk war, in 1831.

Cart. No. 233.

SAULT DE ST. MARIE, outlet of Lake Superior. Indians, Ojibbeways, in their bark canoes, in the rapids, are taking white fish, which resemble salmon: equally delicious though not so large.

Cart. No. 234.

A CROW CHIEF AT HIS TOILETTE, oiling his long hair with bear's grease which his wife is pouring from a skin bottle. Many men of that tribe have splendid hair, even training on the ground, whilst their wives are obliged to crop their own hair close to their heads.

Cart. No. 235.

SALMON SPEARING (*Ottawas*); by torchlight, on Lake Huron.

Cart. No. 236.

BIVOYAC OF A SIOUX WAR PARTY, at sunrise, on the borders of the Platte River. 1834.

Cart. No. 237.

CROW WARRIORS BATHING in the Yellow Stone River, and drying their limbs and their long hair in the sun. The war paint with which their bodies and limbs are ornamented is not removed by the water, but will not bear wiping.

Cart. No. 238.

AN INDIAN ENCAMPMENT, at sunset, on the Neosho.

Cart. No. 239.

VIEW OF "PIKE'S TENT," the most elevated bluff on the Mississippi.

Cart. No. 240.

FALL OF ST. ANTHONY, upper Mississippi.

Cart. No. 241.

"CORNICIE ROCKS," western bank of upper Mississippi.

Cart. No. 242.

CURIOUS GRASSY BLUFFS, St. Peter's River.

Cart. No. 243.

VIEW ON LOWER MISSISSIPPI. The river is filled with islands, and its shores, formed by deep alluvions, are frequently falling in, and carrying with them the heavy cottonwood timbers, which form raft and snags, impeding the navigation.

Cart. No. 244.

VIEW IN THE "GRAND DETOUR," upper Missouri. These bluffs, formed of clay of various colors, are traversed by a bed of lignite, near the water's surface.

Cart. No. 245.

FALLS OF SNAKE RIVER, west of the Rocky Mountains.

Cart. No. 246.

GRASSY BLUFFS, upper Missouri, 1,200 miles above St. Louis.

Cart. No. 247.

"GRAND DETOUR," upper Missouri; showing the high "Table land" in the distance; a singular and interesting geological feature.

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THE "BRICKKILNS," upper Missouri; bluffs constituted of clay, and covered with 10 or 15 feet in thickness of pumice stone.

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MASQUERADE BY TORCHLIGHT, by the Nayas Indians, Queen Charlotte's Inlet, on the Pacific Coast. 1855.

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BIVOUAC OF THE AUTHOR, in the prairies of the Neosho, in 1836.

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PRAIRIE MEADOWS BURNING, on the bank of the upper Missouri, the buffaloes and white wolves escaping from the flames.

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CANADIAN MOOSE, male and female, the largest animal now existing in America.

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CHASE OF THE MOOSE ; the Indians running on snow shoes.

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DEATH OF THE MOOSE, killed by the Indian's lance.

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AMERICAN ELK (*Wapiti*), male and female.

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SHOOTING PAROQUETS in Texas ; the author and his two men. The flesh of these little birds is excellent food.

Cart. No. 257.

THE AUTHOR AND SIOUX INDIANS CHASING BUFFALOES, upper Missouri.

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BUFFALOES CROSSING THE MISSOURI, and falling in an avalanche caused by their great weight.

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BUFFALO HERD CROSSING THE MISSOURI on the ice, in 1832.

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THE AUTHOR AND HIS TWO COMPANIONS shooting buffaloes in a ravine, upper Missouri.

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AMERICAN DEER, in their "red coat," of the summer.

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AMERICAN DEER, in their "blue coat," in the fall.

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BUFFALO LANCING in the snow drifts, by Sioux Indians, upper Missouri.

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ANTELOPE SHOOTING by the Assinneboine Indians, who decoy them up with a red flag. The antelopes appear fascinated by that object, and are easily killed.

Cart. No. 265.

THE MAID OF THE DISMAL SWAMP.

“And all the night long,
Guided by the firefly torch,
She paddles her light canoe.”—MOORE.

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BUFFALO CHASE, Sioux Indians, upper Missouri.

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SALMON SPEARING, Ojibbeways, upper Canada.

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DEER HUNTING BY TORCHLIGHT, Ojibbeways.

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DEER HUNTING BY TORCHLIGHT AND LIGHT OF THE MOON, Ojibbeways.

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BUFFALOES ATTACKED BY GRIZZLY BEARS in their winter retreat.

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VAPOUR BATHS of the Pawnees. In the highest state of perspiration the Pawnee Indian leaves his sudatory and plunges head foremost into the river, in the coldest weather of winter.

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SALMON SPEARING by torchlight, on Lake Huron, Ojibbeways.

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THE SCALPER SCALPED, Pawnees and Cheyennes, at the mouth of River Platte. 1832. A fact in history.

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BATTLE between the Jicarilla Apachees and Camanchees. 1836.

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WAR DANCE OF THE APACHEES, a war party preparing to march against the Navahos. 1855.

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AN APACHEE VILLAGE, on Lake Ahrocum, at sunset. 1855.

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A CROW VILLAGE, of skin tents, on Salmon River, west of the Rocky Mountains.

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SUN SETTING, Queen Charlotte's Inlet, Pacific Coast. 1855.

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APPROACHING BUFFALOES, Pawnee Indians.

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THE AUTHOR AND HIS HORSE "CHARLEY," in their bivouac at sunrising, on the Kickapoo Prairie, in 1836. The author traversed the 550 miles from Fort Gibson to St. Louis, without a road, having no company but his faithful horse, Charley. (See narrative in "*Life Among the Indians*."—Appleton).

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ENCAMPMENT OF PAWNEE INDIANS, at sunset, on the Platte River. 1833.

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SALMON RIVER MOUNTAINS, west of the Rocky Mountains. 1855.

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AN INDIAN BATTLE, Kiowas and Camanches, sources of Arkansas. 1836.

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DEFILE OF A CAMANCHEE WAR PARTY. 1836.

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"PAINT ME," said Eltono, a famous Apachee warrior, (having thrown his entire costume and weapons into the hands of his three wives, and presented himself in his war paint), "my dress can always be seen."

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THE AUTHOR'S SECOND "COUP," on the upper Missouri. 1832.

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NISHNABOTANA BLUFFS and prairies, upper Missouri. 1832.

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"OUT OF SIGHT OF LAND," on the great Buffalo Prairies, north of the Platte.

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CAMANCHEES LANCING A BUFFALO BULL.

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WOUNDED BUFFALO BULL, Platte. 1832.

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DYING BUFFALO BULL, Yellow Stone River. 1832.

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VIEW OF CHICAGO in 1834. The author sketching a party of Winnebago Indians dancing on the ground on which the city now stands. At that date there were no houses on the north side of the river, where the principal part of the city has been built, and but three, on the south side.

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SIoux WARRIORS ENCAMPING, alarmed at the shadow of an approaching war party.

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BAND OF ELKS CROSSING THE MISSOURI. 1832.

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EUCHEE INDIANS CATCHING REDFISH, on the sands of Santa Rosa Island, Florida. 1837.

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CAMANCHEE WAR PARTY on the march, upper Arkansas. 1836.

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THE AUTHOR AND HIS HORSE "CHARLEY," encamping at sunset, on the Great Osage river. 1836. (See the account of

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HALSEY'S BLUFF.—Sioux Indians on the march. 1832.

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AMERICAN PASTURAGE.—Prairies of the Platte. Buffaloes grazing.

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LOST ON THE PRAIRIE.—The author and his two men. "See, comrades, here is the old moccasin that I throwed off last night! We are now at the point where we started this morning; we have walked the whole of this day in a circle. We must sleep again here, and maybe the sun will shine to-morrow." (See "*Life Amongst the Indians.*"—Appleton.)

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"LOOK, FELLOWS! THERE'S GAME."—A party of young Englishmen in search of buffaloes. Prairies of the Platte. 1834.

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"THE TROTTING PHANTOM," pursued by Pawnee Indians, north of the Platte. 1834. A famous wild horse, of an iron grey, which no Indian was able to capture, though when pursued it never broke from a trot.

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AN "OAK OPENING."—Mouth of the Platte; with a party of Indians playing on horseback.

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MANDANS ATTACKING a party of hostile Riccarrees, near the Mandan village. 1832.

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BÁTISTE, BOGARD, AND THE AUTHOR, crossing a prairie on the Missouri, where the grass was ten feet high.

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BUFFALO SURROUND.—A party of Sioux Indians, armed with bows and lances, surrounding a herd of 300 buffaloes, in which they kill every animal. The author was an eye-witness to this scene. Upper Missouri. 1832.

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HALTING TO MAKE A PORTRAIT.—Snake Indians, Snake River Valley. 1855. (See "*Last Rambles.*")

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"OH, WHAT A PITY TO LOSE SUCH A FISH!"—Shore of Lake Huron.

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GRIZZLY BEARS attacking buffaloes going to the river to drink. Upper Missouri.

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A SIOUX WAR PARTY reconnoitering an Ojibbeway village, at sunset. Calhoun, upper Mississippi. 1832.

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"OUT OF SIGHT OF LAND."—Prairie of the Platte.

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NAYAS VILLAGE, on the Pacific Coast, at sunset. Queen Charlotte's Island is seen in the distance.

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THE AUTHOR AND HIS HORSE "CHARLEY."—Bivouacing at sunset, at the grand ravine, Kickapoo Prairie. 1836.

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THE AUTHOR AND "CHARLEY," heading the grand ravine, Kickapoo Prairie. 1836. (See "*Life Amongst the Indians.*")

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AN INDIAN LADDER.—Coast of the Pacific. Nayas Indians.

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A CROW VILLAGE, and Salmon River Mountains, west of the Rocky Mountains. 1855.

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BIVOUAC OF THE AUTHOR, surprised by a herd of buffaloes in motion. Western Texas. 1836.

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A CHEYENNE SMALL VILLAGE; beautiful grassy bluffs.

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SALMON SPEARING, by the Nayas Indians. Queen Charlotte's Inlet, Pacific Coast. 1855.

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WAR DANCE OF THE SAUKIES, at the close of the Black Hawk War, ordered by the chief Keeokuk, at his village, on the Desmoines River. The author and General Street, the Indian agent, were present. 1831.

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A NAYAS VILLAGE.—Nayas Indians returning from salmon spearing.

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"COME, MY BOYS, IT'S BROAD DAYLIGHT."—Western Texas. 1836.

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NAYAS VILLAGE, Pacific Coast—night scene.

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BIVOUAC OF A SIOUX WAR PARTY, Lake Calhoun. 1832.

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SALMON SPEARING BY TORCHLIGHT, by Nayas Indians. Pacific Coast.

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THE "CHEYENNE BROTHERS" starting on their "fall hunt."

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THE CHEYENNE BROTHERS returning from their "fall hunt"
(an historical event of 1832).

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THE AUTHOR MEETS SIR WILLIAM DRUMMOND STUART on the
great prairie of the Platte, returning from a visit to
the Crows. 1834.

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RUM AND WHISKEY EXCHANGED FOR BEAVER SKINS.—River
Blue. 1831.

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"HALCYON DAYS." Sioux Indians.

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THE LAST BUFFALO BUT ONE.

Cart. No. 416.

THE LAST BUFFALO.

Religious Ceremony of the Mandans.

Cart. No. 417.

"Me-ne-ro-ka-ha-sha" (*The Waters Sink Down*).—The interior of the Medicine Lodge of the Mandans, during the first day of an extraordinary annual ceremony, called by them, "O-kee-pa." This ceremony, probably the most strange and unaccountable of all the American Indian customs, continues four successive days and nights in celebration of the "Deluge," of which these Indians have preserved distinct traditions. On this occasion, all the young men who have arrived at the age of manhood during the past year, are subjected to a series of voluntary tortures, which, being manfully endured, entitle them to the distinction of Braves, and enable them to join war parties. The young men prepared to endure those tortures are seen lying around the lodge, their bodies covered with clay of various colors, with their shields and weapons suspended over their heads.

In the middle of the lodge reclines an aged Medicine Man, who has charge of the lodge, and is by them called "Okeepa-Ca-see-ka" (*Master of*

Ceremonies). He holds in his hand a sacred pipe, an emblem of his authority and power. He cries continually to the Great Spirit, and watches the young men, who are not allowed to eat, to drink, or to sleep during the four days and four nights, whilst in this position, they are awaiting the tortures to be inflicted on the last day.

On the ground, in the front part of the lodge, are four sacs, containing several gallons each of water, and made of the skins of buffaloes' necks, in form of large tortoises lying on their backs. These sacs, to appearance of great antiquity, are held in great veneration, as will be seen in the following scenes; they serve as instruments of music in their dances, being beaten upon with sticks, giving sounds somewhat like muffled drums.

Cart. No. 418.

"BEL-LOHK-NA-PIC" (*The Bull Dance*).—This scene, which follows the one described, is dear to the Indians, because they attribute to it the approach of buffalo herds to supply them with food during the season.

This grotesque scene, which takes place many times during the four days' ceremony, is enacted in front of the Medicine Lodge, around a sacred object resembling a large hog's head standing on end, which is venerated by the Indians as a symbol of the "Arc," and which they call the "Big Canoe." This ceremony is performed by other dancers whilst the young men still remain fasting and thirsting in the Medicine Lodge. Repeatedly the Medicine Man leaves the Medicine Lodge with the Medicine pipe in his hand, and, approaching the "Big Canoe," continues crying, whilst four old men bring out the four sacs of water and beat upon them, whilst two others bring out the two rattles (she-shee-quoins), and all unite their instruments with their voices, as the music for the Buffalo Dance.

The principal actors in this dance are eight men, under the skins of buffaloes, and, carrying on their backs, each a bundle of willow boughs, whilst several other dancers unite in these curious scenes, which excite great interest.

The strange figure seen in the left of the picture, and who carries a long wand, arrives from the prai-

rie, to the great terror of the women and children. His naked body is entirely blackened with charcoal and grease, and ornamented with circles of white. They call him "*O-ke-hee-de*" (the owl, or evil spirit). His advances are continually upon the women and children, who are repeatedly rescued by the charm of the Medicine pipe, thrust before him, by the master of ceremonies. The magical wand of this hideous stranger is at length snatched from him by the women, and broken into pieces; his power is then gone, and beating him with dirt and sticks, the women drive him out of the village. The whole tribe are spectators of this singular scene, and all applaud the victory gained by the women over this monster of evil, whose assaults were aimed at them alone.

Cart. No. 419.

"**POHK-KONG**" (*The Torturing Scene*).—This part of the ceremonies takes place in the "Medicine Lodge," and commences on the fourth day at noon. When the young aspirants, after having fasted and thirsted four days and four nights, have their upper and lower arms, and legs and breasts, transpierced with a large knife passing under the skin and integuments, and, through the wounds, splints are passed, by which they are suspended some three or four feet above the ground.

In the painting, a number of the young men are seen still fasting and thirsting, and others are seen suspended, or having been lowered down, are being removed from the Lodge. One is seen smiling while his flesh is being pierced; a second is seen suspended by splints in the flesh on his shoulders, and others are hung by the muscles of the breast, whilst they have the skulls of buffaloes hanging from their arms and legs; and another is seen, after having been lowered down, thanking the Great Spirit for having preserved his life through the ordeal he has passed, and offering as a sacrifice, the little finger of his left hand, which another chops off at a blow, on the skull of a buffalo. At the right of the picture are placed the chiefs of the tribe, as the judges, to decide which of the young men can bear pain and privations with the most fortitude.

Cart. No. 420.

"EEH-K'NA-K'NAH-PIO" (*The Last Race*).—After the young men have submitted to the tortures as above stated, they are led out of the Medicine Lodge with the dried buffalo skulls still attached to their limbs, and dragging on the ground.

Around the Big Canoe are 15 or 20 young men, who take the young and bleeding aspirants by the wrists, one on each side, and run with them in a circle around the Big Canoe, yelling and singing, to drown their cries, with the buffalo skulls and other appendages dragging on the ground. The young men soon faint in this cruel race, and are still dragged, oftentimes with their faces in the dirt, until the buffalo skulls are left behind, having torn the flesh out, to leave an honorable scar. To draw one of the splints out endwise would defeat that object, and no Mandan youth was ever known to disgrace himself by such an act. When the buffalo skulls and other weights hanging in the flesh are all left in this manner, the body is dropped and lies upon the ground, looking like a corpse, until the "Great Spirit helps him" to rise and stagger through the crowd, to his wigwam.

All the Mandan youths are ambitious and impatient for the age that admits them to this trial. At the time when the author witnessed this shocking scene, in 1832, about fifty young men were thus graduated, and every one, without exception, gave the little finger of the left hand, and several of the number gave also the fore finger of the same hand, leaving only the thumb and two middle fingers, sufficient to hold the bow, the only weapon for the left hand.

Note.—For a fuller account of these ceremonies see "*O-kee-pa*" (Mandan religious ceremony), with 14 colored illustrations, published by Trubner, of London, and Lippincott, of Philadelphia; and for testimonials see Appendix C of this Catalogue.

Voyages of Discovery by Lasalle.

Cart. No. 421.

THE CHEVALIER DE LASALLE, receiving his commission from Governor Frontenac to "explore the Mississippi and distant countries," 18th November, 1678.

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THE EXPEDITION, commanded by the Chevalier de Tonty leaving Fort Frontenac, on Lake Ontario, Nov. 18, 1678.

Cart. No. 423.

DE TONTY and his companions, encamped on the shore of Lake Ontario, seven miles below the Fall of Niagara, 20th Jan., 1679.

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PORTAGE OF CANOES, &c., around the Fall of Niagara at Table Rock.

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THE EXPEDITION arrived at the mouth of the Chippeway River, four miles above the falls, lay the foundation of the "Griffin." La Salle driving the first bolt, 26th Jan., 1679.

Cart. No. 426.

LASALLE and two of his men returning to Fort Frontenac, along the southern coast of Lake Ontario, February, 1679.

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LAUNCHING of the Griffin, July, 1679.

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FIRST SAILING of the Griffin, on Lake Erie, Aug. 7, 1679.

Cart. No. 429.

THE GRIFFIN, entering the harbor at Mackinaw, Aug. 27, 1679.

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LASALLE and party arrive at the village of the Illinois, on Lake Peoria, 1st Jan. 1680.

Cart. No. 431.

LASALLE and party feasted in the Illinois village, 2d Jan. 1680.

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THE CHEVALIER DE TONTY suing for peace in the village of the Iroquois, 2d Jan. 1680.

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FATHER HENNEPIN and his two men made prisoners by the Sioux, on the Mississippi, April, 1680.

Cart. No. 434.

FATHER HENNEPIN and his two companions passing the "Lover's Leap," on Lake Pepin, April, 1680.

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FATHER HENNEPIN and his men at the Fall of St. Anthony, May 1st, 1680.

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LASALLE and Expedition crossing Lake Michigan on the ice, December 8, 1681.

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FATHER HENNEPIN leaving the Mississippi to join Lasalle and De Tonty on the Illinois, May 8th, 1680.

Cart. No. 438.

LASALLE and party, in eight bark canoes, entering the Mississippi from the Illinois, Feb. 6th, 1682.

Cart. No. 439.

LASALLE erecting a cross and taking possession of the country at the mouth of Arkansas, March 10th, 1682.

Cart. No. 440.

THE CHIEF of the Taenses Indians receiving Lasalle and his companions in his village, March 20th, 1682.

Cart. No. 441.

LASALLE erecting a cross and taking possession, in the village of the Natchez Indians, March 25th, 1682.

Cart. No. 442.

THE EXPEDITION arriving at the mouth of the Mississippi; Lasalle erects a cross, and takes possession of the country "in the name of Louis le Grand, King of France and Navarre," April 9th, 1682.

Cart. No. 443.

WRECK of the "Aimable," on the coast of Texas. 1685.

Cart. No. 444.

LASALLE meets on the prairie of Texas, a war party of Ceniz Indians, April 25th, 1686.

Cart. No. 445.

LASALLE and his companions received with great hospitality in the village of Ceniz Indians, May 6th, 1686.

Cart. No. 446.

THE EXPEDITION encamped in a Texan prairie, killing and drying buffalo meat, April, 1686.

Cart. No. 447.

LASALLE assassinated by Duhaut and others of his men, May 19th, 1686.

SOUTH AMERICAN PORTRAITS.*

Cart. No. 448.

Caríbbe.

a.— Dighst-ó-ho (*The Singer*); a chief, wearing a robe made of a tiger's skin.

b.— { Wahpt (*The Great Runner*).

c.— { H'kée-ne (*The Little Eater*).

d.— { ————).

e.— { ————}; four young warriors in their ordinary apparel.

A numerous tribe, living on the coasts of Venezuela and British Guiana. 1852.

Cart. No. 449.

Woyawáy.

a.— Yo-ma-tós-tos (———); a war chief of the tribe.

b.— { Súm-tee (———).

c.— { His-se-tún-ne (———); two young warriors armed and equipped for war.

A small tribe of Guiana and Brazil, inhabiting the Acarai Mountains. 1852.

* For the paucity of names amongst the South American Indian portraits, see Appendix A of this Catalogue.

*Cart. No. 450.***Tarúma.**

Tunxt-ó-me (*On The Hill*); a secondary chief, curiously dressed and painted.

Min-nee (——); wife of the chief.

O-to-no-tóm-me (——); a young warrior, dressed and equipped for war.

A small tribe, on the upper Essequibo, British Guiana. 1852.

*Cart. No. 451.***Goo-á-give.**

(——); a secondary chief, leading his little son.

O-ho-kó-ra-u-ta (——); a medicine man and orator of the tribe.

(——); a young warrior, armed with his lance.

A small remnant of a numerous tribe, on the coast of Venezuela, decimated by dissipation and small-pox.

*Cart. No. 452.***Arowák.**

(——); a celebrated medicine man, and claiming to be a great orator.

(——); a warrior, said to be very distinguished, carrying his shield and war club.

U-hón-da (——); a young man, said to be chief of a band.

A small and friendly tribe of British Guiana. 1852.

*Cart. No. 453.***Zurumati.**

O-be-lohts-dy-ke-dy-ke (*The Wise Man who Teaches*); a celebrated sorcerer, speaking to the Sun, whilst his portrait is being painted. 1852.

*Cart. No. 454.***Zurumati.**

Wohkst-ú-be (——); a young chief, handsomely equipped and armed with his bow and war club.

{ O'bs-teft (——).

{ U-na-dís-ko-lots (——); two young men, equipped for war and the chase.

A small tribe, entirely primitive, about the sources of the Trombutas, in northern Brazil. 1852.

*Cart. No. 455.***Zurumati.**

(———).

(———).

(———); four Zurumati children, selected by the chief, to be painted. 1852.

*Cart. No. 456.***Macóuchi.**

Oxt-wá-kon (———); a secondary chief, armed with his bow and arrows.

Fyne-fyne (———); a Macouchi woman, wife of the chief.

Oo-je-én-na (———); a celebrated warrior, armed and equipped for war.

A small and friendly tribe of British Guiana. 1852.

*Cart. No. 457.***Cónnibo.**

(———); a very handsome man, said to be the chief, and much celebrated, his ears are elongated and ornamented with brass rings, and his necklace of the shells of nuts.

(———).

(———); two Connibo women, wives of the chief.

A tribe of 5,000, inhabiting the western banks of the Rio Yucayali and the vast pampas del Sacramento. 1853.

*Cart. No. 458.***Cónnibo.**Tu-wis-kaw (———); a young bridegroom, Connibo, giving his bride, not a "drive," but a daily *ride*, on the pampa del Sacramento. 1853.*Cart. No. 459.***Chétibo.**

Cla-hú-ma (———); said to be a secondary chief, his ears are curiously elongated and his headdress a cotton shawl.

Vin-vín-ne (———); a Chetibo woman, wife of the chief, curiously ornamented with the fragments of a cotton shawl presented to her by the author.

(———); a Chetibo boy, son of the chief.

A tribe of 4,000 (Canoe Indians), residing on the east bank of the Yucayali, below the Connibos. 1853.

*Cart. No. 460.***Sépibo.**

(———); a fine man, said to be a chief, his ears elongated and ornamented with plumes and skins of paroquets.

(———); a Sepibo woman, wife of the chief.

(———); a famous warrior, holding his little son.

A small tribe, on the bank of the Yucayali, below the Chetibos: Canoe Indians, mostly destroyed by small-pox. 1853.

*Cart. No. 461.***Iquito.**

(———); a celebrated man, said to be chief of his tribe; his ears curiously slit and elongated and ornamented.

(———); an Iquito woman, wife of the chief.

(———); a good looking man, a fair specimen of the tribe, and said also to be a chief.

A very small tribe, reduced by small-pox and dissipation, and mostly residing in one small village, on the bank of the Amazon, near Nauta. 1853.

*Cart. No. 462.***Omágua.**

(———); a man, said to be celebrated and chief of the tribe, armed with his bow and arrows.

(———); this man, with his ears elongated and curiously ornamented with quills and feathers, was also represented to be a chief.

(———); a medicine man, his ears slit and elongated, and he wears at times a huge boulder of flint attached to his under lip.

A small fishing tribe, south bank of the Amazon, near Nauta. 1853.

*Cart. No. 463.***Xíngu.**

Dregs-in-dich (———); a fine man, handsomely dressed, and armed with his lance, represented to be a chief.

(———); a Xingu woman, wife of the above chief.

(———); a warrior, carrying his shield and lance.

A small tribe, on the Rio Xingu, lower Amazon. 1853.

*Cart. No. 464.***Angustúra.**

{ ———; two young men, thought to be brothers, holding their paddles.

{ ———; two young, unmarried women, clad in the ordinary mode of the tribe.

A small tribe, shores of Amazon, above Tabatinga. 1853.

*Cart. No. 465.***Múra.**

(———); a chief, resting on his lance, his ears slit and elongated, and his body and limbs and face most curiously ornamented.

(———); a Mura woman, wife of the chief.

(———); a young warrior, armed with his shield and lance, and his ears and face most curiously ornamented with feathers and rings.

A small tribe, both sides of the upper Amazon, above the Barra.

*Cart. No. 466.***Marahúa.**

(———); an aged chief, seated on a canoe; his ears elongated and ornamented, and his face and body decorated with blue beads.

(———); a young man; his body ornamented with quills, &c.

(———); a Marahua woman, and child, wife of the chief.

A small fishing tribe, north bank of the Amazon, above Tabatinga.

*Cart. No. 467.***Orejóna.**

(———); head chief of the tribe, his ears ornamented with rings, and his upper lip and breasts are decorated with quills, &c.

{ ———; two Orejona women, wives of the chief.

(———); an Orejona boy, son of the chief, wearing weights in his ears to elongate them.

A small fishing tribe, living north of the Amazon, near to Nauta.

*Cart. No. 468.***Orejóna.**

(———); a man of Herculean strength, said to be the chief, holding his young wife for her portrait to be made, *not willing to have his own painted.*

(———); young wife of the chief.

(———); a group, amused at the eccentric affair.

*Cart. No. 469.***Cháymas.**

Warn-wárn-tsoo (———); a secondary chief, armed with his shield and bow.

(———); a warrior, carrying his bow and quiver.

(———); a warrior, wearing the skin of a tiger.

A small remnant of a numerous tribe, on the banks of the Rio Paraguay.

*Cart. No. 470.***Cháco.**

Men-e-sáy-so (———); a chief, armed with his bow and quiver.

(———); a Chaco woman, wife of the chief.

(———); a warrior, carrying his shield, bow, and quiver.

Small remnant of a numerous tribe of Horse Indians, living on the right hand shore of the Rio Paraguay.

*Cart. No. 471.***Payaguás.**

(———); a very fine man, said to be the chief of the tribe: his ears are elongated, and he wears a necklace of shells and beads.

{ ———;
} ———; two Payaguas women, wives of the chief, wearing oval blocks of wood in the under lip, like the Nayas Indians in North America.

At present, a small Canoe tribe, living opposite to the Chacos, and always at war with them.

*Cart. No. 472.***Léngua.**

(———); a chief, armed with his bow and arrows; his ears ornamented with large brass rings and beads.

{ ———).
} ———); two Lengua women, wives of the chief, wearing oval blocks of wood in their under lips.

A small tribe living on the banks of the Rio Uruguay.

*Cart. No. 473.***Léngua.**

(———); a medicine man, clothed entirely with rattle-snake skins; his ears and his under lip ornamented with oval blocks of wood.

{ ——— }
 { ——— }; two young warriors, armed, and ornamented with pendants of various kinds.

A small tribe, on the banks of the Uruguay.

*Cart. No. 474.***Botocúdo.**

(———); this man was represented as chief of the tribe; his ears ornamented with oval blocks of wood and lips decorated with quills and beads.

(———); a Botocudo woman, wife of the chief; wearing the oval block of wood in her under lip.

(———); a Botocudo warrior, with the block of wood in his under lip.

(———); a medicine man; his ears slit and his under lip ornamented with oval blocks of wood.

The scattered remnants of a powerful tribe, on and east of, the Rio Parana, in Uruguay.

*Cart. No. 475.***Botocúdo.**

(———); a chief, armed with a gun, his lower lip ornamented with the oval block of wood.

(———); a young man; his ears ornamented with the oval blocks of wood.

(———); a Botocudo woman, wife of the chief.

*Cart. No. 476.***Aúca.**

{ ——— }
 { ——— }
 { ——— }; three Auca children.

A small tribe south of Buenos Ayres.

*Cart. No. 477.***Puelchées.**

Bon-don-ne (*That is He*); a secondary chief; armed with his shield and war club.

{ Yép (———) }.

{ Yo-har-ne (———) }; two young warriors, said to be distinguished.

A small tribe, south of Buenos Ayres, reduced by small-pox and dissipation.

*Cart. No. 478.***Patagon.**

Yal-kok-tsá-me (*The Big Gun*); (cannon) chief of a band; his history unknown.

Paw-in-o-renk (*The Flying Cloud*); young brother of the chief.

Coche (*The Blue Sky*); a young girl, daughter of the chief, painted in Pickett harbor, Straits of Magellan, in 1856.

A numerous and warlike tribe, in Patagonia.

*Cart. No. 479.***Tobos.**

{ ——— }
 { ——— }
 { ——— }; three young men, names not known; their ears ornamented with blocks of wood and rings.

A very small tribe on the banks of Rio Negro, of Uruguay.

*Cart. No. 480.***Fuégian.**

Goy-o-Gé-tenc (*The Good Spoon*); a warrior and fisherman, armed with his paddle.

Sham-e-noo (*The Dog*); a warrior and fisherman.

(———); a Fuegian woman, wife of the above warrior.

Gol-gee (*Tobacco*); a young man, holding his paddle; painted in Pickett harbor, Straits of Magellan, in 1856.

A small tribe, living in and south of, the Straits of Magellan.

Countries and Customs.

Cart. No. 481.

THE GREAT ANT-EATER, visiting the author's camp on the Rio Yucayali. See Catlin's "Last Rambles."—Appleton.

Cart. No. 482.

A LONG SEANCE, on the Pampa del Sacramento, in Peru. The author making a sketch.

Cart. No. 483.

"THE HANDSOME DANCE" ("Mach-e-o-a"). Indians, Gooagives, of Venezuela. Three young girls, selected by the chief, their bodies nude, but covered with pipe clay (having the appearance of statues), gave this very pretty dance to please the author. Their toes, which were not separated or lifted from the ground, rested on tiger skins, and their motions were exceedingly graceful, and in time with the beating of the drum.

Cart. No. 484.

PAINTING THE PORTRAIT OF A XINGU CHIEF.—Rio Xingu. 1853.

Cart. No. 485.

THROWING THE BOLAS.—Auca Indians killing wild horses for their hair and skins. (See "Catlin's Last Rambles.")

Cart. No. 486.

RECONNOITERING FLAMINGOES, by the author, in the Grand Saline of Buenos Ayres. 1856. (See "Last Rambles."—Appleton.)

Cart. No. 487.

SHOOTING FLAMINGOES.—Grand Saline. (See "Last Rambles.")

Cart. No. 488.

OSTRICH CHASE.—Buenos Ayres. 1856. The author, armed with a carabine revolver of Colt, is followed by Portuguese and Auca Indians, who chase with the bolas. (See "Last Rambles"—a juvenile book.—Appleton.)

Cart. No. 489.

YOUNG INDIANS (*Marahuas*), fishing on the shore of the Amazon, with harpoon arrows.

Cart. No. 490.

AN OREJONA VILLAGE.—Upper Amazon.

Cart. No. 491.

ZURUMATI VILLAGE.—Sources of the Trombutas. Northern Brazil.

Cart. No. 492.

"PONT DE PALMIERS," and Tiger Shooting.—Rio Trombutas. Northern Brazil.

Cart. No. 493.

THE AUTHOR, reconnoitered by tigers.—Rio Trombutas. (See "Life Amongst the Indians."—Appleton.)

Cart. No. 494.

TARUMA VILLAGE.—Upper Essequibo, British Guiana. The author exhibiting his revolver rifle and its rapidity of firing, to the astonishment of the natives.

Cart. No. 495.

TURTLE HUNT by torchlight, on the Trombutas.—The Indians having turned their victims on their backs, the women are approaching with torches, to do the butchering.—(See full account in "Life Amongst the Indians.")

Cart. No. 496.

A FIGHT WITH PECCARIES.—Rio Trombutas. The author and a Caribbe Indian coming to the rescue of Smyth, who is regularly "treed," and his powder expended. (See "Life Amongst the Indians."—Appleton.)

Cart. No. 497.

IGNIS FATUUS.—Rio Trombutas. Zurumati Indians approaching it.

Cart. No. 498.

VIEW ON THE PAMPA DEL SACRAMENTO.—The author halting to make a sketch, near the Eastern Sierra of the Andes.

Cart. No. 499.

SHORE OF THE ESSEQUIBO.—The author and his party encamping in the green forest of British Guiana.

Cart. No. 500.

LUXURIANT FOREST on the bank of the Amazon, above Obidos.

Cart. No. 501.

VIEW TAKEN IN THE TUMUCAMACHE (or Crystal) MOUNTAINS, Northern Brazil.

Cart. No. 502.

CARIBBE VILLAGE, in Dutch Guiana.

Cart. No. 503.

A FOREST ABOVE A FOREST.—View taken on the Rio Trombutas, above the great rapids.

Cart. No. 504.

VIEW IN THE TUMUCAMACHE (or Crystal) MOUNTAINS, Northern Brazil.

Cart. No. 505.

AROWAK VILLAGE.—British Guiana.

Cart. No. 506.

VIEW IN THE TUMUCAMACHE (or Crystal) MOUNTAINS.

Cart. No. 507.

BORDER OF THE PAMPA DEL SACRAMENTO, showing the Eastern Sierra of the Andes, and the forests of oranges and palms.

Cart. No. 508.

THE "BEETLE CREVICE," in the Tumucamache (or Crystal) Mountains, Northern Brazil.

Cart. No. 509.

SHORE OF THE TROMBUTAS, above the great rapids.

Cart. No. 510.

AN INDIAN VILLAGE.—Shore of the Amazon, above Obidos.

Cart. No. 511.

A LAGOON on the shore of the Amazon.

Cart. No. 512.

INTERIOR OF AN AMAZON FOREST.—Zurumati Indians transporting to market the skins of wild cattle and turtle-butter.

Cart. No. 513.

AN AMAZON FOREST, looking ashore from the steamer.

Cart. No. 514.

SHORE OF THE AMAZON, below Tabatinga.

Cart. No. 515.

RHODODENDRON MOUNTAIN.—A mountain covered with Rhododendrons, and its base surrounded with orange and fig trees. "Crystal Mountains."

Cart. No. 516.

VIEW IN THE CRYSTAL MOUNTAINS.—Brazil.

Cart. No. 517.

SHOOTING CONDORS.—The author and his men, in the Eastern Sierra of the Andes.

Cart. No. 518.

MACOUCHI VILLAGE.—The author painting the chief.

Cart. No. 519.

RETURN FROM A TURTLE HUNT.—Connibo Indians.

Cart. No. 520.

FINISHING A CANOE.—Marahua Indians, upper Amazon. That tribe is not annoyed with dress.

Cart. No. 521.

EXCAVATING A CANOE with fire.—Chetibo Indians, Yucayali.

Cart. No. 522.

ENCAMPMENT OF PATAGONS.—Pickett harbor, Strait of Magellan.

Cart. No. 523.

WILD HORSES in the Pampa del Sacramento.

Cart. No. 524.

VIEW ON THE RIO PARANA. Wild peaches and oranges in vast quantities.

Cart. No. 525.

MASQUERADE DANCE of the Payaguas Indians, Rio Paraguay.

Cart. No. 526.

A LENGUA VILLAGE, on the Uruguay.

Cart. No. 527.

A BOCCALIE VILLAGE, Rio Uruguay.

Cart. No. 528.

MODELING POTTERY, Connibo Indians, Rio Yucayali.

Cart. No. 529.

BAKING POTTERY, Connibo Indians.

Cart. No. 530.

CONNIBO PIPES, of burnt clay.

Cart. No. 531.

SPEARING BY TORCHLIGHT. Marahua Indians, upper Amazon.

Cart. No. 532.

RECONNOITERING A HERD OF WILD CATTLE, on the Pampa del Sacramento, Connibo Indians.

Cart. No. 533.

WILD CATTLE GRAZING on the Pampa del Sacramento.

Cart. No. 534.

SPEARING BY TORCHLIGHT, Xingu Indians.

Cart. No. 535.

SPEARING BY MOONLIGHT, Chaco Indians, Rio Paraguay.

Cart. No. 536.

DRIVING THE PAMPAS for wild cattle, Connibo Indians.

Cart. No. 537.

THROWING THE BOLAS, for wild horses, Connibo Indians.

Cart. No. 538.

AN OREJONA SMALL VILLAGE. The author painting the chief and his two wives. (Boat sketches.) Upper Amazon.

Cart. No. 539.

AN OMAGUA VILLAGE, southern shore of the upper Amazon, the author getting the portrait of the chief and wife, from his boat. (*Boat sketch.*)

Cart. No. 540.

A MURA ENCAMPMENT, shore of the upper Amazon, the author sketching the chief and wife from his boat. (*A boat sketch.*)

Cart. No. 541.

A MAYORUNA VILLAGE, north shore of the upper Amazon, the author gets his sketches from the cupola of his boat.

Cart. No. 542.

A YA-HU-A VILLAGE. The author getting his portraits and sketches whilst the boatman is trading for fish and turtles' eggs, south shore of the upper Amazon. (*Boat sketch.*)

Cart. No. 543.

VIEW OF THE SHORE OF THE AMAZON above the mouth of the Rio Jupura. (*Boat sketch.*)

Cart. No. 544.

ENCAMPMENT OF COCOMAS, looking ashore from the steamer, north bank of upper Amazon.

Cart. No. 545.

TAPUYA ENCAMPMENT. The author ashore, and the Indians giving the war dance, north shore of the Amazon, above Obidos.

Cart. No. 546.

MAUHEES ENCAMPMENT, looking ashore from the steamer, below Rio Negro, lower Amazon.

Cart. No. 547.

VIEW AT THE MOUTH OF RIO PURUS, upper Amazon, above the Barra.

Cart. No. 548.

A MIRITI FOREST, mouth of Orinoko. Caribbe Indians.

Cart. No. 549.

A LAGOON, of the upper Amazon.—The Alligator's Home.

Cart. No. 550.

PAINTING THE TOBOS CHIEF, Rio Negro, Uruguay.

Cart. No. 551.

A TOBOS SMALL VILLAGE, Uruguay.

Cart. No. 552.

IGNIS FATUUS, Rio Uruguay.

Cart. No. 553.

AN ALLIGATOR'S NEST.—Lagoon of the Amazon.

Cart. No. 554.

ENTRANCE TO A LAGOON, shore of the Amazon.

Cart. No. 555.

A CONNIBO VILLAGE, on the border of the Pampa del Sacramento.

Cart. No. 556.

BAND OF WILD HORSES, on the Pampa del Sacramento.

Cart. No. 557.

CONNIBOS, starting for wild horses, with lassos, Pampa del Sacramento.

Cart. No. 558.

"GRAND LAVOIR," Pampa del Sacramento. The wild horses, come to these pools in vast herds, and, exhausted from thirst, many kill each other in terrible conflicts, and others die from over-drinking, and their bones whiten the plains for miles around.

Cart. No. 559.

PAINTING THE LENGUA CHIEF, shore of the Uruguay.

Cart. No. 560.

SHORE OF THE URUGUAY.—Making a sketch, below Conception.

Cart. No. 561.

VIEW ON THE PAMPA DEL SACRAMENTO—the Andes in distance.

Cart. No. 562.

LENGUA INDIANS ascending the Rapids of Rio Uruguay.

Cart. No. 563.

A SMALL LENGUA VILLAGE.—The author painting the chief and wife from his canoe. Rio Uruguay.

Cart. No. 564.

A SMALL LENGUA VILLAGE, Uruguay.

Cart. No. 565.

A SMALL VILLAGE.—Payaguas Indians, lower Uruguay.

Cart. No. 566.

A SMALL VILLAGE of Remos Indians, border of Pampa del Sacramento.

Cart. No. 567.

HORSE DANCE.—Remos Indians. Border of Pampa del Sacramento.

Cart. No. 568.

BREAKING WILD HORSES.—Pacapacurus Indians. Border of Pampa del Sacramento.

Cart. No. 569.

MASQUERADE DANCE.—Remos Indians. Western border of Pampa del Sacramento.

Cart. No. 570.

ORANGE AND PALM GROVES.—Northern border of Pampa del Sacramento.

Cart. No. 571.

A CANOE BATTLE.—Chetibos and Connibos. Rio Yucayali.

Cart. No. 572.

A CHETIBO VILLAGE.—Eastern shore of Rio Yucayali. The women drying fish.

Cart. No. 573.

CHETIBOS, PASSING THE LOWER RAPIDS.—Rio Yucayali.

Cart. No. 574.

A FOREST OF MONKEYS.—Rio Yucayali.

Cart. No. 575.

A SEPIBO VILLAGE. Rio Yucayali, west bank.

Cart. No. 576.

TRANSPORTING HORSE HAIR AND HORSE HIDES.—Pacapacurus Indians. Pampa del Sacramento.

Cart. No. 577.

CONNIBO INDIANS MOURNING for the death of an infant.

Cart. No. 578.

A MEDICINE MAN (SORCERER).—Visiting a sick woman. Connibos, Rio Yucayali.

Cart. No. 579.

NET FISHING.—Connibo Indians.

Cart. No. 580.

VIEW IN THE GRAND RAPIDS.—Chetibo Indians passing the
"Grand Chute" in their canoes. Rio Yucayali.

Cart. No. 581.

SEPIBO ENCAMPMENT.—Gathering turtles' eggs. Rio Yucayali.

Cart. No. 582.

OMAGUA INDIANS (group of) at Naúta, upper Amazon.

Cart. No. 583.

IQUITO INDIANS DANCING for presents, before the passengers
of the steamer Marajo, at Naúta, upper Amazon.
1854.

Cart. No. 584.

MOUTH OF RIO PURUS, upper Amazon.

Cart. No. 585.

INDIAN WOMEN (COCOMAS) bringing fish and turtles' eggs into
Naúta, upper Amazon.

Cart. No. 586.

A CANOE RACE, by Cocoma and Iquito women.

Cart. No. 587.

A GROUP OF YAHUA BOYS.—Upper Amazon.

Cart. No. 588.

YAHUA BOYS, practicing with their blow-guns (sarbacanes).

Cart. No. 589.

THE MOUTH OF RIO YUCAYALI.

Cart. No. 590.

INTERIOR OF AN IQUITO WIGWAM, upper Amazon.

Cart. No. 591.

A CONNIBO WIGWAM.—Border of Pampa del Sacramento.

Cart. No. 592.

PACAPACURUS VILLAGE.—Border of Pampa del Sacramento.

Cart. No. 593.

INDIANS, CONNIBO, in a storm, on the Pampa del Sacramento.

Cart. No. 594.

HALTING TO MAKE A SKETCH.—Border of the Pampa del Sacramento.

Cart. No. 595.

A CONNIBO SMALL VILLAGE.—Border of the Pampa del Sacramento.

Cart. No. 596.

SPEARING BY TORCHLIGHT, on the Amazon.

Cart. No. 597.

SPEARING BY TORCHLIGHT, on the Amazon.

Cart. No. 598.

SPEARING BY TORCHLIGHT, on the Amazon.

Cart. No. 599.

TICUMA INDIANS.—Brigade of canoes returning from a fishing excursion. Upper Amazon, north shore.

Cart. No. 600.

TICUMA INDIANS, drying fish.—Shore of the upper Amazon.

Cart. No. 601.

VIEW OF TABATINGA, from the river below.

Cart. No. 602.

GROUP OF MAYORUNAS.—Children. Upper Amazon.

Cart. No. 603.

AN INDIAN WEDDING.—Omagua Indians, upper Amazon.

APPENDIX A.

THIS note will explain the vexatious difficulties about Indian names in South America, and also communicate some curious incidents of voyage worth being known.

From 1852 to 1857, I made three voyages from Paris to South and Central America. In my first voyage, I left Para, mouth of Amazon, on the steamer Marajo, having been advised to visit the numerous Catholic missions on the Amazon and its confluent, as the means of making my Indian portraits and other sketches on the shores of that river.

I visited one of these, and was received and treated with kindness. I stayed nearly two weeks, and, owing to their superstitions, got *not one sifter*. The civilized Indians about these establishments did not suit me; the time and expense I could not afford; and with unfortunate deafness (making me a tedious guest among strangers), to listen to the thousand questions put to me in Spanish and Lingua Geral (neither of which did I at that time understand), though kindly meant, *worried me*, and having an English passport with an English name, I could not be known in that suspicious country as Geo. Catlin with a different name in my pocket. In this dilemma, I returned to Para, and soon looked up Smyth, who had crossed the Acarai Mountains with me from British Guiana, and who had stopped in Para, with nothing as yet to do, and with him I took steamer to the Barra, to Tabatinga and Nauta. At the latter place I found a Portuguese, the owner of a cupola trading boat, with whom I made an arrangement to descend the Amazon with us to Obidos, a distance of 1,000 miles, giving me every opportunity of stopping in front of the various Indian villages and making my sketches. The cupola enabled us three to sleep comfortably, and was a good *atelier* in which to finish up my sketches as we moved along; and with the exhilarating prospect before me of seeing, face to face, and in their native habits and expressions, ten thousand Indians, and the magnificent shores of the Amazon, we started off.

The owner of the boat, a river trader, was familiar with the localities of most of the tribes of the upper Amazon, and though not speaking their languages, had a tolerable facility of conversation with them by signs manual.

With these advantages, I trusted to getting my sketches as we descended the river, anchoring our boat in front of their villages and encampments, as we might discover them.

In the first day of our voyage, we anchored in front of a small village, and the boatman, who knew the chief, invited him and his wife on board, and I made a portrait of him.

It was taken ashore and created a great excitement among the crowd, and his wife agreed to be painted the next morning, and came with the chief for the purpose. I asked the chief for his name, to be

put on the back of the portrait, but a medicine man who came on board with them raised violent objections to it, alleging that if the chief gave his name to be put on the back of the picture, *he would be a man without a name*, and that some harm would certainly accrue to him. "This man," said he to the chief, "has got your skin, from the top of your head to the bottom of your feet, and in a little time he will have glass eyes in it. How will you feel then? how will you sleep? A few years since, several such things were made at the Barra, and every one who was painted, or some of their relatives, died soon after."

At this the wife of the chief became frightened, and refused to be painted; and when she was told that I was going to take the chief's portrait with me, she commenced crying and howling in the most piteous manner, and the affrighted crowd dispersed on the shore. A bright-colored cotton shawl, however, quieted the poor woman, and as we were about to start off, the medicine man bawled out to us sarcastically, as he turned his back upon us, the chief's name, no doubt, from his manner, and as the boatman said, a fictitious one.

We moved on and soon were in front of an encampment of some fifty or sixty, a fishing party of the same tribe. We anchored at the shore, and brought the whole party to the water's edge, but, for no consideration that we could offer, would any one allow his portrait to be painted, and we moved along again.

From the events of those two days, I foresaw the difficulties ahead of me, and was *nearly discouraged*. The shores of this mighty river, lined with tens of thousands of human beings unchanged by civilization, and in their simple, native habits and in their own homes, the most interesting display of savage life that could appear to me during my existence, and for which alone I was a voluntary and unknown exile to this distant land, and my project to be lost, or to be achieved by a manœuvre.

A council was held, and it was resolved that my sketches must be made (if made at all), without their knowledge, and without exciting their suspicions.

Our boat was afterwards anchored in front of their villages and encampments, some four or five yards' from the shore, bringing the excited groups with their toes to the water's edge, when I took my pick of them, at full length, as my portfolio was screened from their view by the bulwark of the boat or by the transparent sides of the cupola; whilst Smyth, conspicuous in his scarlet capot, riveted their attention by discharging cylinder after cylinder of my revolver rifle, the first ever seen on that river; and if the *seance* was not long enough for my object, the boatman held them amused with his fiddle, which often set them to dancing and at other amusements, or displayed on the bulwark of his boat a variety of bright-colored cotton shawls and other attractive objects with which, as a trader, he was supplied, and struck up a trade for fish, fruit, and turtles' eggs, with which we were in this way abundantly supplied.

Our halts were more often in front of their encampments and

fishing parties than before their villages, for *there* my plans were not impeded or learned by the inquisitive gaucho population, who live in or contiguous to most of the Indian villages.

By this means, during the sixty-nine days which took us to Obidos, I obtained what I never could have obtained in any other way. I saw and made my sketches amongst thirty different tribes, containing many thousands of those simple people, in their canoes, at their fishing occupations, and in groups at the river's shore; and our little boat, being subject to my own control, enabled me to run into the coves and lagoons inaccessible to steamers, and to see and sketch the unknown grandeur of those solitudes—the gloomy but decorated abodes of reptiles and alligators.

By the mode explained (and by that mode alone) I was sure of *obtaining their portraits*, and sure of *bringing them away*, and as sure of losing their unimportant names, after having painted my pictures; for to have demanded their names would have excited their suspicions and superstitions, and defeated my object. And if asked for and given, no correct translation could have been obtained through our signs manual.

My portraits and sketches of scenery in South America, have nearly all been made in boats or canoes, alike on the Amazon, the Uruguay, and the Yucayali, or in the open air of the Pampas or Llanos, as seen in my numerous paintings, without interpretations, that would authorize me to hold myself responsible for the correctness of any names thus procured.

These timid and superstitious people would not give their real names to strangers passing them in a boat, and would be very great fools if they did.

I had too much character and type constantly before me to think much of Indian names, and of those which my men picked up on the shore, correctly or incorrectly given, and which I had registered, I have struck out many; and for the correctness of the rest (not to mislead any one), I am unwilling to vouch, being under the conviction that more or less of them are wrong.

In my travels in North America also, in my remotest wanderings, when I have met and painted Indians in the prairies, away from their villages, I have had no faith in their names given, as all Indians, away from home, on war parties or hunting excursions, refuse to give their real names to strangers whom they meet; and if they have an interpreter with them, he is instructed, at the peril of his life, to keep their individual identity unknown.

In that hemisphere, also, where the Indians are more intelligent, less superstitious, and more warlike, and their names more celebrated and more important, when I have painted them in their villages or in the trading establishments, I have generally obtained, with accuracy, their names, with translations, as seen in the forepart of this catalogue; and even there, the most famous of them take new names for every great achievement.

THE AUTHOR.

APPENDIX B.

Synopsis of the author's roamings in gathering the paintings enumerated in this Catalogue.

In the years 1830 and 1831 (40 years ago) I accompanied Governor Clark, of St. Louis, then Superintendent of Indian Affairs, to treaties held with the Winnebagos and Menomonies, the Shawanos, and Sacs and Foxes, and in these interviews began the series of my Indian paintings.

In 1831 I visited, with Governor Clark, the Konzas, and, returning to St. Louis, painted the portraits of "Black Hawk" and five of his warriors, prisoners of war at Jefferson Barracks, at the close of the "Black Hawk War."

In the spring of 1832 I ascended the Missouri, on the steamer "Yellow Stone," to Fort Union, mouth of Yellow Stone River, and descended the Missouri to St. Louis, in a canoe, with two men, a distance of 2,000 miles, steering it the whole way with my own paddle; and in that campaign visited and painted the Mandans, Crows, Blackfeet, K'nisteneux, Assinneboins, Minatarrees, Riccarrees, Sioux, Puncabs, and Iowas.

In the summer of 1833 I ascended the Platte to Fort Laramie, visiting the two principal villages of the Pawnees, and also the Omahas and Otoes, and at the Fort saw a great number of Arapahos and Cheyennes, and rode to the shores of the Great Salt Lake, when the Mormons were yet building their Temple at Nauvoo, on the Mississippi (38 years ago).

In the spring of 1834 I ascended the Mississippi, to the Fall of St. Anthony, saw the Mississippi Sioux, the Ojibbeways, and Saukies, and descended the Mississippi to St. Louis—900 miles—in a bark canoe, with one man, Corporal Allen, steering with my own paddle.

In 1835 I made a second visit to the Fall of St. Anthony, steaming from Buffalo to Green Bay—ascending the Fox, and descending the Wisconsin rivers, 600 miles, in a bark canoe, to Prairie du Chien, and thence by canoe, 450 miles, to the fall of St. Anthony. From the Fall of St. Anthony I ascended the St. Peter's to the "Pipe Stone Quarry," on the Coteau des Prairies, and descended the St. Peter's in a canoe with my English companion, Mr. Wood, 150 miles, to the Fall of St. Anthony, and from that, a second time, to St. Louis, in a bark canoe, 900 miles, steering with my own paddle.

In the spring of 1836 I obtained permission from Governor Cass (then Secretary of War) to accompany the 1st Regiment of Mounted Dragoons, under the command of Colonel Dodge, to the Camanchees and other southwestern tribes. We saw in the campaign of that summer all of the Camanchees, the Osages, the Pawnee Picts, the

Kiowas, and Wicos, and, at the Kiowa village, a large number of Arapahos; and visiting the Pawnee Picts, an encampment of Jicarrilla Apaches and Navahos; and at and near Fort Gibson, on the Arkansaw, the Cherokees, the Choctaws, and Creeks, then recently removed from Georgia and Alabama.

From Fort Gibson, on my horse "Charley," without a road or a track, and alone, I rode to St. Louis, a distance of 550 miles, guided by my pocket compass, and swimming the rivers as I met them.

In 1837 I went to the coast of Florida, to see the Seminoles and Euchees; and in 1838 made a voyage from New York to Charleston, to paint Osceola and the other Seminole chiefs, then prisoners of war.

I afterwards made my Exhibition in New York, Philadelphia, Washington, and Boston, and then went to London and opened in the Egyptian Hall, paying rent, £500 per annum, for three years; then went to Paris with it, showed it in the "Salle Valentino," and afterwards, by command of Louis Philippe, in the "Salle des Séances," in the Louvre. The revolution turned me out "neck and heels," and, at great expense I got my Collection out of Paris and to London, and opened in Place Waterloo, for two years.

In 1852 I sailed to Havanna, to Venezuela, went to the Orinoko and Demerara; ascended the Essequibo, crossed the Tumucumache (or Crystal) Mountains, to the head-waters of the Trombutas, which I descended in a pirogue, to the Amazon, at Obidos, as described in "Life amongst the Indians" (Appleton), and from that to Para, having seen Carribbees, Gooagives, Arowaks, Wayaways, Macouchies, Tarumas, and Zurumatis.

From Para (near 20 years ago), I took steamer to the Barra, to Tabatinga, and Nauta; from Nauta I descended the Amazon to Obidos, 1,000 miles, in a cupola boat, as described in Appendix A of this catalogue, helping to row my own boat, and seeing 30 of the 100 tribes of Indians said to inhabit the shores of that river.

I afterwards ascended the Amazon again, and went on a gold-hunting expedition to the Acarai Mountain, described in "Last Rambles" (a juvenile book, Appleton). Returning to the Amazon I took an ascending steamer to Nauta, and ascended the Yucajali to the Connibos, 400 miles, and made a tour on horseback across the "Pampas del Sacramento," to the base of the eastern sierra of the Andes, making many sketches of the beautiful pampas and mountains. And seeing on the Yucajali and the Pampas, the Remos, Pacapacurus, the Connibos, the Chetibos, and Sepibos; descended the Yucajali in a pirogue to Nauta, crossed the mountains by the mail route to Lima, steamed to Panama, to St. Diego, and San Francisco, and took a sailing vessel to the mouth of Columbia, to Nootka Sound, Queen Charlotte's Inlet and Island, to Liska, in the Alaeutian Islands, to Kamskatka, to Sitka, back to Queen Charlotte's, and to Victoria, seeing Indians—Klahoquats, Hydas, Nayas, Chippewyans, Stone, Dogrib, Athapascas, Esquimaux, Alaeutians, and the Koriaks about Petropolovski, in Kamskatka.

From Victoria I went to the Dalles, on the Columbia, to Walla Walla, and on horseback to the Salmon River Valley, crossed the Salmon River Mountains into the Snake River Valley at Fort Hall, made a visit to the Great (or "Smoky") Falls of the Snake River, made many sketches, and returned to Walla Walla, to Portland, and thence by steamer to San Francisco and St. Diego; having seen Indians—Paunch (a band of Crows), Walla Wallas, Snakes, and Flatheads in many bands.

From St. Diego, on horseback, crossing the Colorado of the West at La Paz, and Rocky Mountains to St. Diego on the Rio Grande del Norte, and from that point, in a "dug-out," steering with my own paddle, descended that river to El Paso, and to Matamoras, 800 miles, seeing Indians, Cochemetes, Mohaves, Yumas, Yumayas, and several bands of the Apaches.

In 1855, from Matamoras, I sailed for Sisal, in Yucatan—visited the ruins of Uxmal, painted Indians, Mayas; sailed from Sisal to Havre, went to Paris, and to Berlin to see my old friend the Baron de Humboldt, then in his 87th year, who presented me to the king and queen at "Sans Souci," and gave me a letter of introduction to Baron Bonpland in Santana, in Uruguay, to which place I was preparing to start in a few days.

I took steamer at Havre in the fall of that year for Rio de Janeiro and Buenos Ayres, from Buenos Ayres by steamer, up the Paraguay to the mouth of the Parana, ascended the Parana on a trading boat 700 miles, and crossed the "Entre Rios" Mountains to Concepcion, on the headwaters of the Uruguay, and descended that river, 700 miles, in a pirogue, to the mouth of the Rio Negro, steering with my own paddle, and thence to Buenos Ayres, seeing Indians, Chaymas, Chacos, Payaguas, Botocudos, and Tobos, and, in a ride to the Rio Salado and the "Grand Saline," saw the Aucas and Puelches.

From Buenos Ayres, in 1856, by a sailing packet, I coasted the whole length of Patagonia, and passed through the Strait of Magellan, seeing Indians, an encampment of Patagons and Fuegians; sailed to Panama; by rail went to Chagres, and thence to Caraccas, in Venezuela, a second time, and to Santa Martha and the lake and mountains of Maricaybo, to witness the effects of the cataclysm of the Antilles, where the Andes chain was broken, and of which some account (as well as of some of my last rambles of three years, to see *rocks*, not *Indians*) will be seen in my little book, "Lifted and Subsided Rocks of America."

GEO. CATLIN.

APPENDIX C.

CERTIFICATES.

"Mandan Religious Ceremony."

"We, the undersigned, hereby certify that we witnessed with Mr. Catlin, the four days' religious ceremony of the Mandans, and that he has faithfully represented those scenes in his four paintings, to which this certificate is attached, as we saw them transacted, without addition or exaggeration.

"J. KIPP,
Agent of Fur Company at Fort Clarke, Mandan Village.

"L. CRAWFORD,
Clerk of do.
"ABRAHAM BOGARD,
Mandan Village, 23d July, 1832."

Letter from Baron de Humboldt to the Author.

"POTSDAM, BERLIN, 9th June, 1856.

"TO GEORGE CATLIN, Esq., care of Aimé Bonpland, in Uruguay,
South America :

"My Dear Friend—* * * * *

An immense *scrap-book* on the North American Indians, written by Schoolcraft, for the government of the United States, in three huge volumes, has been sent to me as a present; and I find, in looking into it, that he denies the truth of your descriptions of the '*Mandan Religious Ceremonies*,' distinctly saying that they are contrary to facts, and that they are the works of your imagination, &c.

"Now, my dear and esteemed friend, this charge, made by such a man as Schoolcraft, and '*under the authority of the government of the United States*,' to stand in the libraries of the scientific institutions of the whole civilized world, to which they are being sent as presents from your government, is calculated, not only to injure your hard-earned good name, but to destroy the value of your precious works, through all ages, unless you take immediate steps with the government of your country to counteract its effects.

"I have often conversed with our illustrious traveler in America, the Prince Maximilian, of Neuweid, who spent a winter with the Mandans, subsequent to your visit to them, and gained information from the chiefs, entirely corroborating your descriptions. You should write to the Prince at once, and getting a letter from him (with your other proofs), lay it before the government of your country, which cannot fail, by some legislative act, to do you justice.

Your sincere friend,

A. HUMBOLDT.

On my return from South America, as advised in the above letter, I wrote to the Prince Maximilian as follows :

Letter from Geo. Catlin to Prince Maximilian, of Newwied.

BRUXELLES, December 2, 1866.

Dear Prince—Since we traveled together on the upper Missouri, Mr. Schoolcraft, who has published a large work on the North American Indians, for the United States government, and who never had the industry or the courage to go within one thousand miles of the Mandans, has endeavored to impeach my descriptions of the Mandan religious ceremonies, which, as the tribe has become extinct, he has supposed rested on my testimony alone. In his great work, "*under the authority of the government*," and presented to the literary and scientific institutions of the whole civilized world, he has denied that those voluntary tortures ever took place, and has attributed them to my "very fertile imagination," tending, therefore, to deprive ethnology of the most extraordinary custom of the North American Indians, and to render my name infamous in all future ages, unless I can satisfactorily refute so foul a calumny.

Your highness spent the winter with the Mandans, subsequent to the summer season in which I witnessed those ceremonies, and, of course, lived in the constant society of Mr. Kip, the fur trader at that post, who witnessed, in company with me, the whole of those four days' ceremonies, and interpreted everything for me, and from whom you, no doubt, drew a detailed account of those scenes as we saw them together.

I send you with this letter my four oil paintings of those four days' ceremonies, made, as they now are, in the Mandan village, *and seen and approved by the chiefs and the whole tribe*, and having attached to their backs the certificates of Mr. Kipp and two other men who were with us, that "those paintings represent strictly what we saw, and without exaggeration."

I send you also herewith the manuscript of a work ("*O-kee-pa*"), descriptive of those ceremonies, which I am about to publish; and on reading this and examining my paintings, you will be able to inform me and the world, how far my descriptions of those scenes will be supported by information gathered by yourself from Mr. Kipp and others, during the winter which you spent in the Mandan village, and for which I shall feel deeply indebted.

Your highness' obedient servant,
GEO. CATLIN.

Letter from Prince Maximilian of Newwied.

"NEUWIED, PRUSSIA, December 20, 1866.

"To Mr. GEORGE CATLIN:

"*Dear Sir*—Your letter of 2d December came safely to hand, and revived the quite forgotten recollections of my stay among the Indian tribes of the Missouri, now thirty-three years past.

"The Mandan tribe, which we both have known so well, and with whom I passed a whole winter, was one of the first to be destroyed by a terrible disease, when all the distinguished chiefs, Mah-to-toh-pa, Char-a-ta, Nu-ma-ka-kie, etc., etc., died; and it is doubtful if a single man of them remained to record the history, customs, and religious ideas of his people.

"Not having been, like yourself, an eye-witness of those remarkable starvations and tortures of the *O-kee-pa*, but having arrived later, and spent the whole of a winter with the Mandans, I received from all the distinguished chiefs, and from Mr. Kipp (at that time director of Fort Clarke, at the Mandan village, and an excellent interpreter of the Mandan language), the most detailed and complete record and description of the *O-kee-pa* festival, where the young men suffered a great deal; and I can attest your relation of it to be a correct one, after all that I heard and observed myself.

"In my description of my voyage in North America (English edition) I gave a very detailed description of the *O-kee-pa*, as it was reported to me by all the chiefs and Mr. Kipp, and it is about the same that you told — and nobody would doubt our veracity I hope.

"I know most of the American works published on the American Indians, and I possess many of them; but it would be a labor too heavy for my age of eighty-five years, to recapitulate them all.

"Schoolcraft is a writer who knows well the Indians of his own part of the country, but I do not know his last large work on that matter. If he should doubt what we have both told in our works, of the great Medicine festivities of the *O-kee-pa*, he would be wrong, certainly.

"If my statement, as that of a witness, could be of use to you, I should be very pleased.

"Your obedient,

"(Signed) MAX, PRINCE OF NEUWIED."

The "O-kee-pa" (Religious ceremony of the Mandans) has just been published in full, with 13 colored illustrations, by Trübner, 60 Paternoster Row, London, and by Lippincott of Philadelphia; and the autograph letter of Prince Maximilian, written in English, of which the above is a literal copy, and printed in the work, is in Mr. Trübner's possession, and since the death of the Prince Maximilian, that letter has been duly attested by Baron Bibra, Director of the Finances of his Highness the Prince; and by the Mayor of Neuweid, with the seal of the town of Neuweid attached to it.

Remark.—The iniquity exposed in the above correspondence, of endeavoring to impeach my veracity, under the indorsement of the "Government of the United States," whilst I was yet risking my life in the wilderness, gathering material for the history of my country, will be easily understood without comment, and its object appreciated by all who read.

AUTHOR.

INDIAN PORTRAITS.

CERTIFICATES.

I hereby certify that the persons whose signatures are affixed to the certificates used below, by Mr. Catlin, are officers in the service of the United States, as herein set forth; and that their opinions of the accuracy of the likenesses, and correctness of the views, etc., exhibited by him in his "Indian Gallery," are entitled to full credit.

J. R. POINSETT, Secretary of War, Washington.

With regard to the gentlemen whose names are affixed to certificates below, I am fully warranted in saying, that no individuals have had better opportunity of acquiring a knowledge of the persons, habits, costumes and sports of the Indian tribes, or possess stronger claims upon the public confidence in the statements they make respecting the correctness of delineation, etc., of Mr. Catlin's "Indian Gallery;" and I may add my own testimony with regard to many of those Indians whom I have seen, and whose likenesses are in the collection and sketched with fidelity and correctness.

C. A. HARRIS, Commissioner of Indian Affairs, Washington.

I have seen Mr. Catlin's collection of Portraits of Indians, many of which were familiar to me, and painted in my presence; and as far as they have included Indians of my acquaintance, the *likenesses* are easily recognized, bearing the most striking resemblance to the originals, as well as faithful representations of their costumes.

W. CLARK, Superintendent of Indian Affairs, St. Louis.

I have examined Mr. Catlin's collection of the Upper Missouri Indians to the Rocky Mountains, all of which I am acquainted with, and indeed most of them were painted when I was present, and I do not hesitate to pronounce them correct likenesses, and readily to be recognized. And I consider the *costumes*, as painted by him, to be the *only correct representations* I have ever seen.

JOHN F. A. SANFORD,

U. S. Indian Agent for Mandans, Rickarees, Minatarees,
Crows, K'nisteneaux, Assinneboins, Blackfeet, etc.

Having examined Mr. Catlin's collection of Portraits of Indians of the Missouri and Rocky Mountains, I have no hesitation in pronouncing them, so far as I am acquainted with the individuals, to be the best I have ever seen, both as regards the expression of countenance and the exact and complete manner in which the costume has been painted by him.

J. L. BEAN, S. Agent for Indian Affairs.

I have been for many years past in familiar acquaintance with the Indian tribes of the Upper Missouri and the Rocky Mountains, and also with the landscape and other scenes represented in Mr. Catlin's collection, and it gives me great pleasure to assure the world that, on looking them over, I found the likenesses of my old friends easily to be recognized, and his sketches of Manners and Customs to be portrayed with singular truth and correctness.

J. PILCHER, Agent for Upper Missouri Indians.

It gives me great pleasure in being enabled to add my name to the list of those who have spontaneously expressed their approbation of Mr. Catlin's collection of Indian Paintings. His collection of materials places it in his power to throw much light on the Indian character; and his portraits, so far as I have seen them, are drawn with great fidelity as to character and likeness.

H. SCHOOLCRAFT, Indian Agent for Wisconsin Territory.

Having lived and dealt with the Blackfoot Indians for five years past, I was enabled to recognize *every one* of the portraits of those people, and of the Crows also, which Mr. Catlin has in his collection, from the faithful likenesses they bore to the originals.

St. Louis, 1835.

J. E. BRAZEAU.

Having spent sixteen years in the continual acquaintance with the Indians of the several tribes of the Missouri represented in Mr. Catlin's Gallery of Indian Paintings, I was enabled to judge of the correctness of the likeness, and I *instantly recognized every one of them*, when I looked them over, from the striking resemblance they bore to the originals; so, also, of the landscapes on the Missouri.

HONORE PICOTTE.

The portraits in the possession of Mr. Catlin, of Pawnee Picts, Kioways, Camanches, Weecos, and Osages, were painted by him *from life*, when on a tour to their country with the United States Dragoons. The *likenesses* are good, very easy to be recognized, and the *costumes* faithfully represented.

HENRY DODGE, Col. of Drag.

R. H. MASON, Major of ditto.

D. HUNTER, Capt. of ditto.

D. PERKINS, Capt of ditto.

M. DUNCAN, ditto.

T. B. WHEELOCK, Lieut. ditto.

We have seen Mr. Catlin's Portraits of Indians east of the Rocky Mountains, many of which are familiar to us: the likenesses are easily recognized, bearing a strong resemblance to the originals, as well as faithful representations of their costumes.

J. DOUGHERTY, Indian Agent.

J. GANTT.

November 27th, 1837.

We hereby certify that the portraits of the Grand Pawnees, Republican Pawnees, Pawnee Loups, Tappage Pawnees, Otoes, Omahaws, and Missouries, which are in Mr. Catlin's Indian Gallery, were painted from life by Mr. Catlin, and that the individuals sat to him in the costumes precisely in which they are painted.

J. DOUGHERTY, I. A. for Pawnees, Omahaws, and Ottoes.

J. GANTT.

New York, 1837.

I have seen Mr. Catlin's collection of Indian Portraits, many of which were familiar to me, and painted in my presence at their own villages. I have spent the greater part of my life among the tribes and individuals he has represented, and I do not hesitate to pronounce them correct likenesses, and easily recognized; also, his sketches of their *manners* and *customs*, I think are excellent; and the *landscape views* on the Missouri and Mississippi are correct representations.

K. M'KENZIE, of the Am. Fur Co., Mouth of the Yellow Stone.

We hereby certify that the portraits of Seminoles and Eucheas, named in this catalogue were painted by Mr. Catlin, from the life, at Fort Moultrie; that the Indians sat or stood in the costumes precisely in which they are painted, and that the likenesses are remarkably good.

P. MORRISON, Capt. 4th Inf.

J. S. HATHAWAY, 2d Lieut. 1st Art.

H. WHARTON, 2d Lieut. 6th Inf.

F. WEEDON, Assistant Surgeon.

Fort Moultrie, Jan. 28, 1838.

Letter from General Cass, American Ambassador to France.

LEGATION DES ETATS UNIS, PARIS,

December 8, 1841.

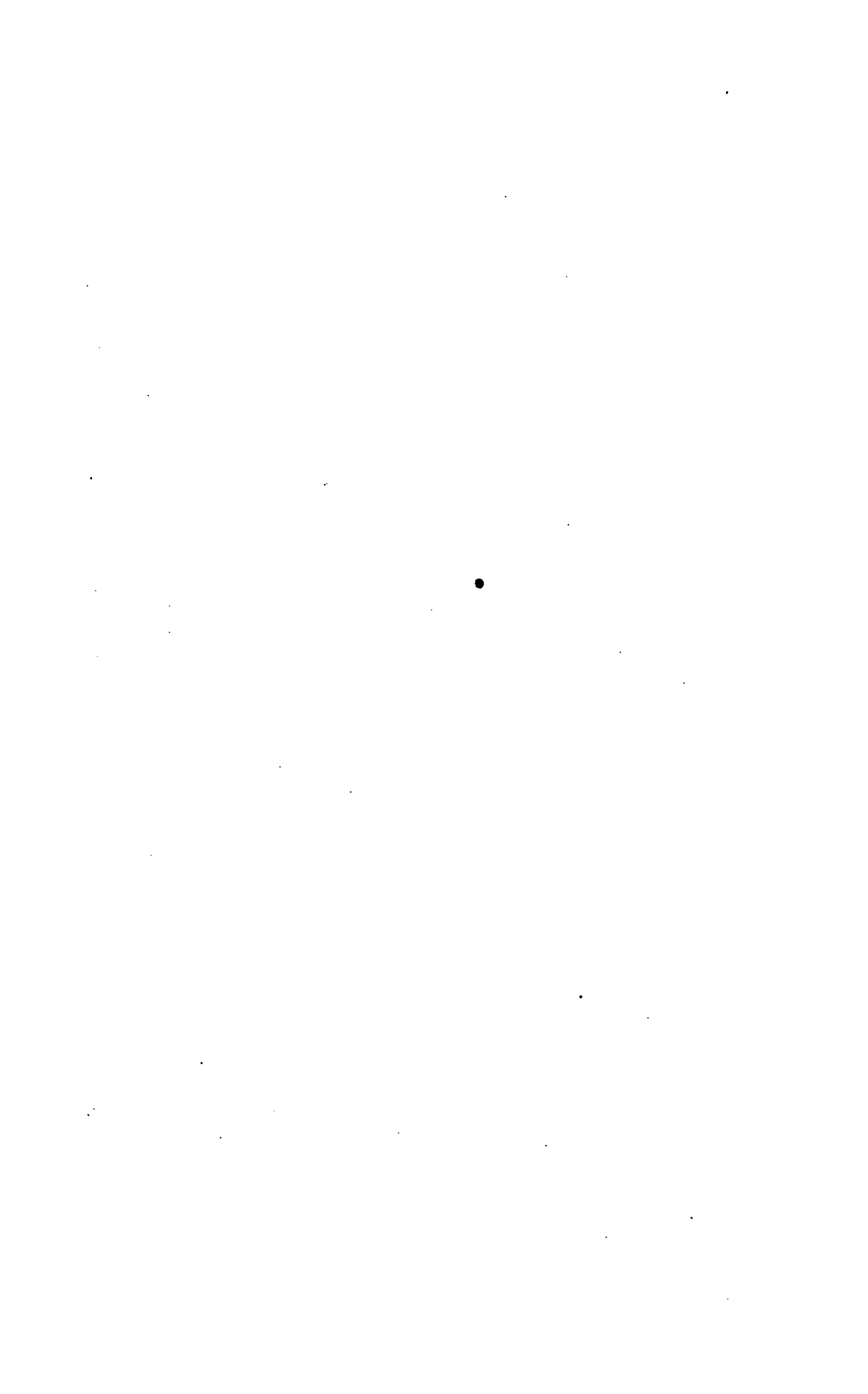
TO GEO. CATLIN:

Dear Sir—No man can appreciate better than myself, the admirable fidelity of your drawings, and the book which I have received. They are equally spirited and accurate; they are true to nature. Things that *are*, are not sacrificed, as they too often are by the painter, to things as (in his judgment) they should be.

During eighteen years of my life, I was Superintendent of Indian Affairs in the northwestern territory of the United States; and during more than five, I was Secretary of War, to which department belongs the general control of Indian concerns. I know the Indians thoroughly. I have spent many a month in their camps, council-houses, villages, and hunting grounds; I have fought with them and against them; and I have negotiated seventeen treaties of peace or of cession with them. I mention these circumstances to show you that I have a good right to speak confidently upon the subject of your

drawings. Among them I recognize many of my old acquaintances, and everywhere I am struck with the vivid representations of them and their customs, of their peculiar features, and of their costumes. Unfortunately, they are receding before the advancing tide of our population, and are probably destined, at no distant day, wholly to disappear; but your collection will preserve them, as far as human art can do, and will form the most perfect monument of an extinguished race that the world has ever seen.

LEWIS CASS.



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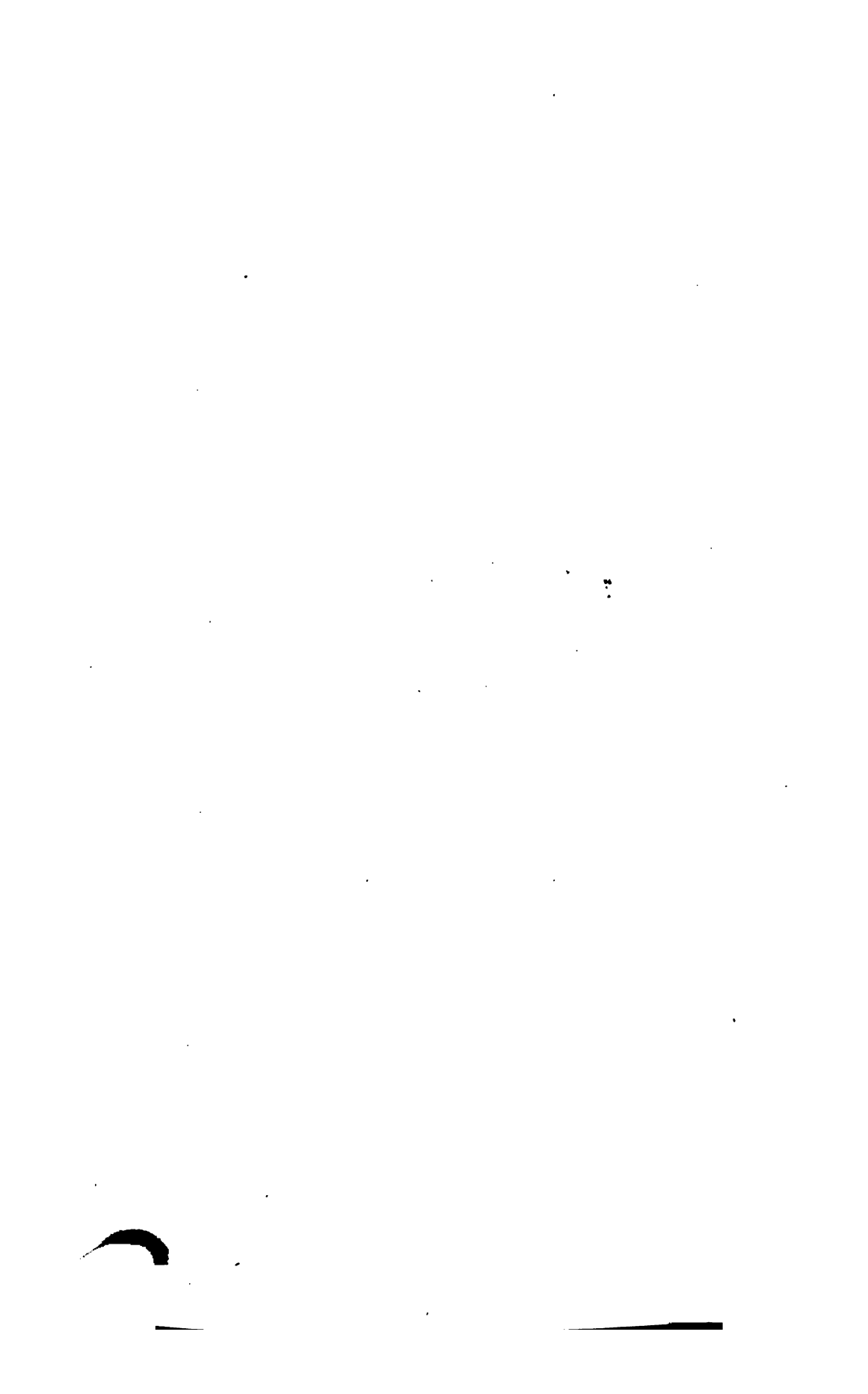
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A fine is incurred by retaining it
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